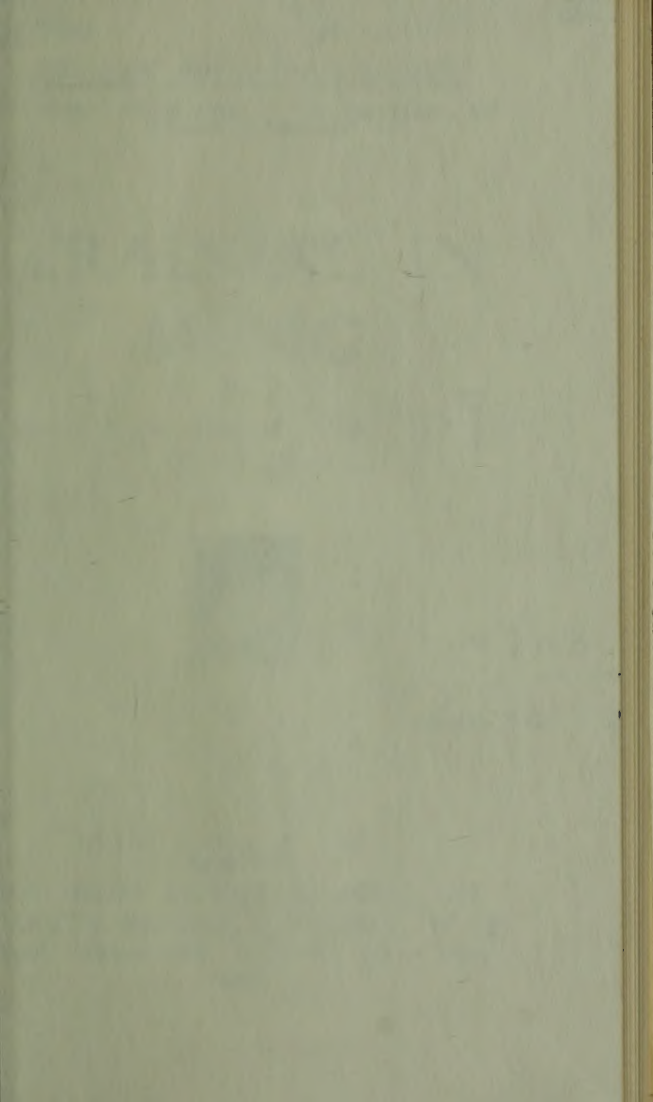


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PUBLISHER'S FOREWORD

The New Educator's Library presents in a convenient form that is likely to appeal to many specialist teachers and others whose interest lies in a select few of the aspects of Education much of the subject matter of *The Encyclopaedia and Dictionary of Education* recently issued by the Publishers; in fact, the scheme is due in great measure to the suggestions of many readers of the latter work, pointing out the desirability of issuing in sectional form the authoritative contributions on the various subjects.

It is hoped that these little books embodying, as they do, the results of research and experience of educationists and others of high distinction in their subjects, will serve a really useful purpose to teachers, to students, and to many others connected with or interested in educational matters.

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TRAINING IN MUSIC

SECTION I

THE AIMS AND LIMITS OF MUSICAL EDUCATION

It is unlikely that there is any other branch of education in which the conflict between the claims of technical efficiency and understanding is more intense and difficult to accommodate than that of music. The majority of musical students are destined to be performers, and their highest aim must be to interpret; and for the purposes of interpretation they require a comprehensive technique and the widest possible development of sympathetic insight into all kinds of compositions; and experience proves that the means to be taken to attain these two requirements are not easily harmonized together. As is inevitable, varying stress is laid upon the respective claimants for attention by men of various disposition and intelligence. Not long ago it was a favourite theory that, if technique could be made so comprehensive as to be all-sufficing, it would serve for any interpretation that could be required of it. Therefore, education was "technique, and again technique, and yet again technique." Wiser counsels prevailed when men pointed out that, if all the energies are concentrated on the attainment of mere technique, the claims of the mind are neglected; and the development of understanding is such a very arduous and exacting operation, that it cannot be left waiting while any other work monopolizes attention.

Undue concentration on mastery of resources defeats itself; not only because it dulls the faculties, but because the learners miss the help in the vanquishing of difficulties that is provided by the

pleasure which art gives to those who are susceptible to it. The finer and the more aspiring the artistic nature, the more inevitable is the rebellion against persistent mechanical drudgery—and the rebellion is often justifiable. Young and ardent natures thirst for the joy which real music gives them, and for the expansion of the range of their enjoyment by adding to their understanding; and they even suspect that constant drudgery will blunt their finer perceptions.

But the majority of those who have to be educated as performers have more natural aptitudes for technique than for interpretation; and, inasmuch as the majority of those who constitute their audiences will be much more delighted with mere feats of virtuosity than with fine interpretation, the temptation to develop technique by mere mechanical processes is obvious. It does not do much harm to those whose souls cannot rise above feats of skill, and it will be easy for them to obtain a vogue as concert performers; and if they apply their gifts to really fine music under the constant supervision of very intelligent teachers, who can tell them how to play every phrase, they may pass muster as interpreters, though they have no capacity to understand what they interpret themselves. They belong to a different order of beings from those who have insight, and can hold communion with the noblest thoughts that composers have given to the world.

Technique. The difference between the two types is so marked, that the bias implied must be recognized if education is to escape being at cross-purposes with strongly marked mental idiosyncrasies. There are, on the one hand, even at average levels, those who delight in details and in overcoming mechanical difficulties, and have no aptitude for generalizing; and, on the other hand, there are those who are ardent to generalize from every new thing they come across, and are impatient of details till they seem to mean something. There are dangers which threaten both types. The former are in danger of never understanding anything, and the latter of understanding things wrongly. If they are

singers, the former are in danger of never being able to sing anything that needs understanding or musical feeling, and the latter are in danger of destroying their voices before they are fit to sing anything at all. If they are instrumentalists, the former are in danger of gravitating towards the music-hall, and the latter of appealing only to circles of sympathetic friends. The object of education would be to make their artistic outfit as complete as the circumstances allow; and, with that end in view, the former would be the better for having the claims of understanding always kept before them, and the latter for being persuaded of the advantages of discipline and accuracy and loyalty to detail.

As musical feeling is so sensitive and delicately poised, the ideal would be to develop mechanical facility as far as possible in real musical terms, or at least with the special musical result kept in view. It must be admitted that, when mechanical results are aimed at, the undisguised mechanical processes are less likely to be injurious than studies which pretend to be musical and are not. It is likely, for instance, that a great deal of obtuseness is produced in singers by the commonplace studies they are made to practise, which they sing with nonsense syllables; and there are plenty of instrumental studies which are quite as depressing. That a vast amount of technique can be developed by essentially musical means is shown by the magnificent studies of Chopin and Liszt, and even by such delicate little musical pieces as those of Cramer. But there is a large range of technique which seems to be unattainable except by mechanical practice; such as the requirements of voice production in singing, and of bowing on stringed instruments, and facility and equality in passage playing and singing. The best that can be hoped for is to keep the essentially musical aims in view, and never to allow the mechanical procedures to become the dominant aim; so that those who have limited brains may feel the necessity of making the best use they can of what they have got, and those who have brains and

aspirations may be fortified in patience, and realize that even the finest thoughts cannot be communicated without mastery of means to make them intelligible.

But it is obvious that such things can be attained only by individual teaching, administered by teachers who have insight into the personal and artistic qualities of those they have to teach. The outfit of teachers does not consist only of vast knowledge of technicalities, but in capacity to discern the personalities of those they have to teach, and how to administer those technicalities in relation to their disposition.

Class teaching may be quite efficacious in elementary stages, when the things that have to be taught are simple and definite, and have to be learnt by all more or less on an equality. But even then it is serviceable to administer the information as far as possible in its musical sense and content, not as details which are divorced from musical realities. This has been proved by the astonishing results attained with children by the system of sight-reading and ear-training which has come into vogue in recent years; where the results are obtained by appealing to the musical sense of the children, and making them take pleasure in their work as rhythmical music, and not by wearying them with details that have no ostensible musical qualities.

Harmony and Counterpoint. The contrast between the results so attained and the lifelessness which was so often the result of the antiquated methods of teaching harmony, is very suggestive. It used to be considered quite right and proper to teach harmony as an abstraction, without attempting to make music of it. It was thought quite unnecessary for the student to have any idea what the harmony sounded like. He had to submit to a number of rules, which he had to apply, without any idea why they existed, in the making of various puzzles. Anything more paralysing to the musical intelligence could hardly be devised. If it were possible, a student ought never to have to write either harmony

or counterpoint without realizing what it sounded like. Then he might understand why rules were laid down, and what they meant. He might be able to understand why certain positions and progressions of chords were recommended, as well as the reason why certain procedures are objectionable. In art, it would be a happy consummation if there were no rules; but only appeals to musical sense to recognize the things that are desirable or beautiful, and the things that are the reverse. The greater part of the follies and absurdities which are committed by spirited young rebels are merely the result of the crudity with which rules are laid down.

It is the same with counterpoint. If young learners have no idea what the combinations of melodies sound like, they cannot endorse the instructions of their teachers. They have to take everything on trust, and have no sense of the interest and beauty of many parts subtly welded into a living unity, nor the effect of the relations of their respective movements. The most complete results cannot be attained till the musical effect of the combined sounds is heard and felt, either mentally or actually, in relation to various means of performance. The old tradition was that harmony exercises and counterpoint were to be written in the style fitted for voices to sing. But the fact is that both harmony and counterpoint that are written for voices are different from such as are written for instruments.

Instruments are capable of doing so many things that voices cannot do that the restrictions which were inevitable when voices were concerned do not apply to instrumental music. Even the positions of chords which sound best with voices do not by any means necessarily sound best with instruments. The theories of both harmony and counterpoint have lagged behind in not recognizing the vast developments of modern instrumental music. The idea at the root of the old practice was that the style of writing for voices was the best possible foundation. It is also obviously

advisable that the early stages of such studies should be simple and free from distracting complications; and, with such needs in view, the methods which are suitable for choral music are certainly most serviceable. It may also be admitted that early efforts have to be kept within certain limitations, and that foundations are most successfully laid on simple lines. But, if a wider field is not opened out when the foundations are securely laid, the expanding mind resents the restrictions, which do not seem to apply to the actual superstructure of real music; and very naturally misunderstands why they were imposed, and sets unnecessary store by the flouting of them. So the higher results would be attained if, in advanced standards of both harmony and counterpoint, the exercises were written in styles suitable for various instruments as well as for voices. Then, indeed, a wider field would be covered; the interest would be enhanced; and students would be led in the direction of appreciating varieties of style, and the subtle differences which are entailed in diction and detail and phraseology by the idiosyncrasies of instruments as well as voices.

This may be regarded as an advanced point in the teaching of theory, and may be fit only for few. But it would further the realization of the close connection between theory and the realities of music, and arouse a keenness in students which is almost unattainable as long as any part of theory is dissociated from real sounds and musical effects.

Composition and Analysis. The tendency of teaching of such scope is towards composition, which is the one branch of music of which the object is not interpretation. And, where composition is concerned, it is even specially essential that the distinction of style should be steadfastly impressed; and that harmony and counterpoint should be conceived in terms of definite vocal or instrumental performance. The development of the gifts of the composer entails the attainment of insight into the real methods of all manner of different branches of art, and into the capacities

and limitations of all manner of different means of performance. Indeed, it entails such a vast array of all sorts of assimilated knowledge, that it is not possible to cope with it except by the personal contact of master and individual pupil. Only the baldest elements of analysis—which deals with the principles of organization of all works of art—and the knowledge of the characteristics and compass of instruments, can be dealt with by class teaching. The number of those who will arrive at the most advanced standards will be few, and individual temperaments branch off more and more into isolation as the higher gifts of natural endowment are called into exercise.

But, then, it must be admitted that there is a difference between class teaching and teaching in class. In the former, the students have to be more or less on an equality; in the latter, their individual standards may be different, because personal attention can be bestowed, and the rest of the class benefit by watching a thoroughly efficient teacher dealing with individual difficulties. It affords insight into methods of teaching and a clear realization of the difficulties which have to be overcome, and the ways in which they can be overcome. Moreover, it ministers to the attainment of knowledge of the ways in which music of different periods and styles can be interpreted and made to live, instead of being mere lifeless recitation—and this is one of the most important parts of musical education.

For it is one of the strangest experiences of music that people soon forget how to treat any music but that of their own time. And they have to be brought into a sympathetic attitude towards music of earlier days by being shown how to deal with its phraseology. What can be written down on paper is but a small part of what is needful to render any music adequately. The living interpretation is attained only by sympathetic insight into the intentions of the composer, and the knowledge of the manner of dealing with his music that he had in mind when he produced it, which

was verified by his contemporaries. This is often spoken of as tradition—and it must be admitted that what is reported as tradition is often wrong. It is generally so when it is based on technicalities and refers to things that induce aloofness instead of sympathy. The wider the range of knowledge and the grasp of historic development, the more likely it is that the musician will be able to discriminate between tradition that is alive and tradition that is merely formal. The most extraordinary example of such a fact is the coming to life of the music of J. S. Bach. For several generations the world was indifferent to it, because they did not know what to do with it. Then a few men gifted with insight began to show the way, and more and more followed till it became some of the most widely loved and cherished music of a time fully a century and a half after the composer left this world. The complexity of the subject in advanced stages of art is so great, that there is no royal road in the shape of an all-sufficing theory that can be applied to its teaching. The progress of the world is maintained by the efforts of infinite varieties of mind and temperament, contributing in accordance with special aptitudes in all manner of different ways—often in apparent conflict, but sifting out the things that prove serviceable from the mass of the unserviceable by just interpretation of experience. And it is the same with art. It is better to give free play to the individual idiosyncrasies of teachers than to pretend that they can all adopt the same procedure. When they have freedom they can develop initiative; and though they none of them may be perfect, they may learn from one another, and the world gain from the results.

Art is always progressing and conquering new spheres of expression and technique, and teaching has to progress with it as new problems present themselves to be solved. Young students themselves can help in the making of such progress, and it gives them keen interest in their work. The ideal of all education is to make those who have to be

educated enjoy it. What people enjoy they do with extra energy. All healthy human beings really want to learn, and they like it best when they are shown how to find out things for themselves. It is only the unpalatable way in which education is too often administered that makes unwilling students.

SECTION II

MUSICAL APPRECIATION IN SCHOOLS

IDEAS about music in schools have been changing in many ways during the last few years. In approaching the subject it might be well to consider

(1) What is music ?

(2) What are the foundations of English music ?

(3) What should be incorporated in the school ?

What is Music ? Two new principles have emerged and stand out very clearly to-day. The first is that music does not necessarily mean teaching a child to play the piano (or any other instrument). Not so very long ago it was usual, in the list of subjects included in the curriculum, to put "music, violin and singing"—"music" being understood to mean piano playing. And I remember visiting a typical girls' school on the south-east coast some years ago and being struck with awed wonder at the ingenuity with which little cubby-holes, each containing a worm-eaten piano, had been constructed in most of the rooms. There was even one leading out of the kitchen. They were generally separated only by the thinnest of partitions, and the combined sound of about twenty might be described as post-Stravinsky. This soul-destroying jangle, together with a little Stainer's harmony and some very perfunctory class-singing without the least attempt at voice-production, constituted the music of the school. I asked one child of twelve what piece she was learning.

"The Gipsy Rondo."

"Oh, yes; and who composed it?"

"I don't know."

And most of them didn't. They knew the names of their pieces, and that was all. It had apparently never been suggested to them that the composer's name had any interest.

We arrive, then, at the leading principle that it is far more important to get children to like and

understand music than to perform it. In other words, Spirit is a finer thing than Technique. We cannot do without technique, of course, but it must not be regarded as the be-all and end-all of music, as it too frequently is.

The second principle that stands out is that music was not invented by Bach, improved by Mozart and Beethoven, and perfected by Brahms.

The first of these principles leads directly to musical appreciation, and the second to the all-important fact that there is folk-music as well as art-music. Of course, the two principles are largely interwoven, and the second may, for practical purposes, be treated as a branch of the first.

Musical appreciation can be begun early (in the nursery, in fact) not as a lesson, of course, but as play. Nursery Rhymes and singing games should form part of every child's life. In this connection it is well to say that there are singing-games *and* singing-games. Those of the type of

"We are darling baby girls,

We have lovely flaxen curls,"

should, of course, be rigorously banned. The old folk singing-games collected by Mr. Cecil Sharp (Novello) are the real thing, and many will also be found in Dr. Dearmer's and the present writer's "Songtime" (Curwen). No piano is necessary. They can be just sung and danced, or a fiddle used. Geoffrey Shaw's "Before Bedtime" (Curwen) will be found most useful and delightful. For these a piano is wanted.

Native Music. We now come to school. The principle I would urge here is that, before beginning the appreciation of classical music, the child should know the music of his own country. Some knowledge of English literature is necessary before the study of Schiller, and it seems at least reasonable to regard music in the same way.

The singing class should first learn folk songs and modern native music in the English idiom, and be shown their characteristics (which will be referred to later). The collection of Folk Songs for Schools, edited by Cecil Sharp and Vaughan Williams and

published by Novello and Curwen, is the best, and for more modern music Vols. I and II of the Motherland Song Book (Stainer and Bell) are admirable. Vol. I contains such striking examples of modern English unison songs as Sir Hubert Parry's great setting of William Blake's "Jerusalem" ("And did those feet in ancient time"); "The Music Makers" (words by Arthur O'Shaughnessy and music by Sydney Nicholson); "There is no land" (Tennyson and Sir Charles Stanford); and "England, My Country" (Menzies and G. T. Holst). Vol. II contains simple sea songs and chanties such as "Bobby Shafto," "Captain Nipper," "The Merchant Ship," and "The Mermaid," which will be found especially interesting to boys. These are all unison. I shall refer to two-part music later.

English Idiom in Music. The class should be shown—so far as such a thing can be shown—what is meant by the expressions "English music" and the "English idiom in music." It is not easy to put into words—but it may be attempted in some such way as the following—

1. *Melodic Outlines.* These are varied and interesting. Take a simple English tune, such as "The trees they do grow high" (Sharp's Folk-songs), or "University" (English Hymnal, No. 93), and draw the outline of the tune on a blackboard. Compare with a characteristic German tune—for instance, "The loving comrade."

2. *Diatonic Style.* English music is diatonic rather than chromatic.

3. *Some Characteristics.* It is bold and sturdy and revels in false relations and clashing diatonic discords. Compare the great English period of Tallis, Byrd, and Gibbons with the smoothness and sweetness of the contemporary school of Palestrina and Vittoria. English examples in a convenient form may be found in Fauxbourdon to Magnificat and Nunc Dimittis by Tallis, Byrd, and Gibbons (Novello's Parish Choir Series). These show English idiom in its most characteristic form.

4. *Folk and Modal Influence.* English music and

the English idiom in music derive very largely from folk-song—which in its turn is influenced by what is called “modal” music; *i.e.* music written in the old ecclesiastical modes or scales. Play over on the piano—or, better still, on the fiddle—the eight modes or scales in pairs, thus—

{ First	mode	D	to	D	on white notes (final D)
{ Second	„	A	„	A	„ „ („ D)
{ Third	„	E	„	E	„ „ („ E)
{ Fourth	„	B	„	B	„ „ („ E)
{ Fifth	„	F	„	F	„ „ („ F)
{ Sixth	„	C	„	C	„ „ („ F)
{ Seventh	„	G	„	G	„ „ („ G)
{ Eighth	„	D	„	D	„ „ („ G)

As an instance of a tune in the first mode, play over or teach the children the Yorkshire Wassail Song (English Carol Book,¹ No. 14, 2nd tune). Similar instances in other modes may be found in Mr. Sharp's collections and in the English Hymnal. John Ireland's delightful modal “Nurses' Song” to Blake's words (Year Book Press, 31 Museum St., W.C.2) should be studied and explained as modern treatment of modal scale. Thomas Dunhill's “Pilgrim Song” to Bunyan's famous words (Edward Arnold, 41 Maddox St., W.1) may be recommended as a sturdy English setting. Explain the diatonic outline of the melody to the class.

For two-part music Ireland's “Echoing Green” (Curwen), and “See how the morning smiles” (Stainer and Bell) are excellent examples, though a little more difficult, and Geoffrey Shaw's “As Joseph was a-walking” (Edward Arnold) should be studied, together with other songs of Vaughan Williams, Holst, Boughton, and other composers of English music. As an instance of instrumental music in the English idiom, Ireland's “Holy Boy” for the piano (Winthrop Rogers, 18 Berners St., W.1) may be explained and studied. It is not difficult to play.

Rhythm and Ear-training. Rhythm should be regarded as a most important element in music,

¹ Published by Mowbray, 28 Margaret St., W.1.

and the conventional eight- or sixteen-bar sentences should be contrasted with the sentences of "Down by the river side" and "I'm seventeen, come Sunday" (Sharp's Folk-songs). Unfortunately, notwithstanding the admirable efforts of people like Dalcroze, rhythm is still only too often the last side of music to receive attention, instead of the first; and there is a distinct danger that its consideration may be left to the hour devoted to Eurhythmics alone and never applied at other times.

It is perhaps hardly necessary to say that ear-training should not be neglected in any system of school music appreciation. Children should at least be able (1) to recognize intervals from a given note when played; (2) to sing intervals from a given note when named; (3) to write down short phrases from dictation (sung or played); and later training will include chords and sentences, etc. This subject has recently received so much attention that it seems superfluous to enter into it more fully; but I might mention here that learning to play little tunes on the fiddle or penny whistle—or even whistling—is much more valuable in developing a child's ear than any amount of piano practice.

Voice Production. This, in class, is also a subject that hardly falls within the scope of this article—but it must be strongly emphasized that without adequate provision for it all choral efforts are, and will remain, fruitless. Without voice-production the singing will always be poor, and, while this is so, the children will not be sufficiently interested in the examples they sing—though it should always be borne in mind that all appreciation will be killed if any side of technique is over-emphasized and regarded as an end in itself.

Classics and Modern Composers. When the foundations have been laid—and not before—should come the appreciation of the classics and modern foreign music. Broadly speaking, this will begin in the upper school and will include appreciation of the great masters from Purcell to Brahms and modern composers like Debussy. Where should the line be drawn? Should the

child be initiated into the philosophy-cum-music of certain modern composers? A row of pigtailed in black bows solemnly imbibing Scriabin and Stravinsky hardly seems possible to contemplate seriously. Even Dr. Blimber would have thought twice before embarking on such a course.

It will probably be found most convenient to use the piano as a means of illustration; though it must be said again that the string quartette, or even one fiddle, is preferable from the point of view of ear-training, and should be used whenever possible.

Begin with the smaller pieces of Purcell. If these can be played to the class on a harpsichord, so much the better. There are many delicious little dance movements in the operas which are scored simply for string quartette, and will be found quite easy of performance by the average school stringed orchestra. Those in the *Faery Queen*, *Dioclesian*, *King Arthur*, and *Dido and Aeneas*, for instance, would be excellent examples, illustrating as they do the extreme simplicity of form. They can be obtained from Messrs. Novello. From these we may proceed to the Suites for harpsichord and the sets of Sonatas for strings. There was, of course, instrumental music before Purcell, and the *Fitzwilliam Virginal Book*, edited by Mr. Fuller-Maitland, may be strongly recommended; and Dr. E. W. Naylor's book *Shakespeare Music* (Curwen, 24 Berners St., W.1.) should be in every teacher's hands.

The French School may be introduced by selections from the dance tunes in Lulli's operas. The greatest master of this school was François Couperin. His little pieces, grouped into sets called "Ordres" (Suites), are perfect examples of grace and delicate fancy. Choose also selections from his Sarabandes and Allemandes, explaining their dance-origin. J. P. Rameau's suites for Clavecin should also be studied.

The Italian School may be represented by examples from Corelli and Scarlatti. All these composers represent the infancy and youth of instrumental music.

The great names of the German Bach and Handel should now be approached. It is out of place in such an article as this to enter into any detailed account of their works, or of those of their successors Haydn, Mozart, Gluck, Beethoven, Weber, Schubert, Mendelssohn, Schumann, Brahms, Wagner, Hugo Wolff, Richard Strauss, and—belonging to a different classification—Berlioz, Chopin, Dvorák, Saint-Saëns, Verdi, Tschaikowsky, the Russian "Five," César Franck, Debussy, Elgar (to attempt a list of the greatest names). For purposes of musical appreciation these composers may be classified in two ways, as exemplifying (a) schools, (b) forms of composition (*i.e.* instrumental, vocal, opera, etc.). Thus, Wagner belongs to the modern German school and his form of composition is opera.

Examples from the above lists of composers should be played and sung to the students—prefaced by a short account of their lives and the salient characteristics of their works. Main collective tendencies should also be sought for, *i.e.*—

(1) The tendency, from the seventeenth to the nineteenth century, to merge all the old modes or scales into the modern diatonic major and minor scale.

(2) A modern tendency to dispense with the limitations of the major and minor mode and to compose music upon the basis of the chromatic scale.

(3) The tendency of the orchestra to develop in groups of instruments.

(4) The tendency to abandonment of musical forms (such as sonata form).

(5) The tendency, reaching a climax in the early years of this century, towards the autocracy of the "classics" (Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms).

(6) The recent revolt against classicism and the return to folk music as the source of modern musical inspiration.

(7) The recent Renaissance of music in England and the growth of a characteristic English school of composers (Parry, Stanford, Elgar, Vaughan Williams, Holst, Ireland, Boughton).

It will be well for the class to become acquainted singly (and, if possible, in groups) with the various instruments of the orchestra. Visits to orchestral and chamber concerts should be arranged, and vocal recitals by singers of the type of John Coates should be attended. (It is important to avoid all "displays" by operatic "stars.")

The use of the gramophone has its advantages and disadvantages. I am inclined to think that the latter outweigh the former. All tendencies to abandon actual human personality in art in favour of imitative mechanism—however good—are to be discouraged. Their ultimate end would be a world of creatures like Mr. Wells's Martians.

The amount of elementary training (which involves Analysis, Rhythm, Cadences, Sequences, Canon, Imitation, Fugue, Form, etc.) may be left to each individual teacher. Some is undoubtedly necessary, but it is better to have too little than too much. Time must be given to the understanding of such subjects as Folk Music, National Music, Folk Dance, the Madrigal, etc. Talks on these subjects, with illustrations, might well replace the "torture-evenings" which are still a feature of school life; where the whole school sit for hours while each pupil in turn plays his or her "piece."

Hymn Music. A word of warning. All the good done by the hearing and appreciation of decent music in school will be undone by the use of unsatisfactory hymn books in the school chapel. The tunes of Stainer, Dykes, Barnaby, Monk, and the like are now generally condemned (see the report of the Archbishop's Committee on "Public Worship"). The English Hymnal and the *new* edition of the Public School Hymn Book may be safely recommended. Neither of them is quite perfect, but they possess this great merit, that they have admitted hardly anything that is degrading.

In conclusion, that teacher will have done most good to the world who succeeds in communicating to his pupils the fundamental truth that music is not an "accomplishment," but a part of life itself.

SECTION III

MUSIC TEACHING TO CHILDREN

EVERY normal child is musical by nature. This is a somewhat sweeping statement and one that requires some explanation. It does not mean that every normal child has what is called a good ear for music, that is to say the power of remembering and identifying musical sounds, though it is true that given proper opportunity the ear can be trained to a greater or less degree. What it does mean is that every normal child has the instinctive desire for self-expression in music. This desire may be, and generally is, suppressed, or it may be turned into another direction, but that it exists observation can prove. Why is it, then, that so many people have no liking whatever for music, while some go so far as to say that musical sounds are obnoxious to them?

The reason is that owing to their environment, or to other circumstances, music has never been presented to them in the proper way. They have never realized any connection whatever between musical sounds and their own need for self-expression. The language of music has never become their language; its meaning has always been hidden.

If music is ever to take its rightful place in our system of education, as a means of expression of that part of our nature that otherwise would deteriorate, and as a revelation of a reality other than that of the material things of this world, of a beauty beyond what is found in everyday life, it is certain that we must from the very first make music a real, living thing to our children, something that they can feel as a part of their nature. How can we do this? Certainly we cannot effect our purpose if, as is so often the case, we confine our efforts to impressing the symbols used in musical notation of whatever kind, or in training the muscles

used in singing or in playing on an instrument. These things are useful, but they impress only the means for making music, not music itself. The singing of songs and the performance of folk-dances are of great service, but to cause our children to think in music more is required. We must make it our duty to bring out the musical feeling that is in all normal children in such a way that they will insensibly adopt the language of music as their language, and one that they can use for their own purposes.

Expression in Music. How can this be taught? Obviously we must present music in such a way that it is intelligible to a child's mind, that it makes some appeal, conveys some delight. Now it is certain that no appeal can be made unless the whole musical idea is assimilated. We do not express our thoughts in separate words but in words grouped so as to make an idea. Often, indeed, the meaning of the stray words may not be clear to us, and yet we understand the gist of the whole sentence. Precisely the same thing happens in music, but to a greater degree. A word has some meaning, though it is the context that defines it, but a musical sound has practically no significance apart from the context in which it is placed. It follows that the first thing we have to do in our teaching of music is to cause our children to listen to music as it appears in its phrases—that is to say, in its sentences—and to take in the musical meaning in wholes and not note by note. Once a child is accustomed to think music in phrases, its meaning is clear to him and almost unconsciously he will think in the musical idiom. Of course, at first the musical idea must be presented in its simplest and most obvious form—we do not begin our education of children by reading Browning's works to them—but, little by little, longer and more intricate phrases may be introduced, until no difficulty is experienced in assimilating very advanced compositions.

The first step, then, is to cause the child to take in the musical idea as it appears in the musical

phrase. The next step is to encourage him to "talk" in music for himself; to make the language of music his language. Now a child talks in order that he may express the feelings and desires of his nature. He wants something, and he endeavours in his baby language to say what he wants. To cause a child to talk in the language of music, it is necessary to offer him something that is incomplete. His own instinctive feeling will prompt him to finish what is incomplete. The simplest form of musical construction is a balance of two phrases—a question and its answer. One phrase standing by itself offends our rhythmic instinct, which demands some kind of balance to satisfy its requirements. So the teacher sings or plays to the child a very short and easy phrase, and the child, who has assimilated the feeling for the musical idea, at once sings an answer of his own. The answer is given apparently with no conscious thought whatever. It represents the intuitive feelings of the child for what is fitting.

Composition in Music. This does not spring from conscious thought. Great intellectual power, even when combined with knowledge and a good ear for music, cannot by itself produce musical works of real vitality. It is intuition, the push from within, the desire to express the deep feelings of one's nature, that bring about musical compositions. The ideas come into the composer's mind, he knows not how. All he knows is that they express his feeling for beauty, what is joyous and what is sorrowful in his nature, his ideals, his aspirations, what is best in him. Intellectual capacity gives him the means of making known his thoughts in the best possible way, but it does not originate those thoughts. And our musical intuitions, like the rest of our nature, grow by exercise or deteriorate by neglect. Our great composers began their work of self-expression in the early days of their lives. Unless they had given their musical intuition constant practice, it would have produced nothing of supreme excellence. It was the early, immature efforts of Beethoven that led up to the magnificent

works of his later years. It follows that the music teacher must try by every means in his power to develop the musical intuition of his pupils, and that this work must be begun at the earliest possible opportunity.

The singing of answers to given phrases affords the best possible means for the development of the musical intuition. At first the phrases are as short as it is possible to make them, but gradually they are made longer, and in the end children are able to sing, without thought, a complete long melody with modulations to related keys. At the beginning of this work the child is not conscious of what he has sung, but, as his knowledge of notation develops, he becomes aware of the notes he has used in his answer, and in the end can write them down. The teacher should, when taking a class, cause each child to write the given phrases in his music book, before the answers are sung. Then, for home work, each child writes down his answer. At first the sung answer is far better than the written one. The effort to give the right notes and time values causes the child to forget what he has sung, but gradually the feeling and thinking sides of the child's mind begin to work together, and then the written answer is the correct exposition of what has been sung.

From the singing of answers to the composition of original melodies is not a big step. The child who has the feeling for music implanted within him finds no difficulty in originating little tunes of his own. The teacher should encourage his pupils to make up these little compositions. Sometimes words should be given and the members of the class be invited to compose music to suit the words. Sometimes the teacher should invite one member of the class to start a tune which is continued by another child. In every way the desire for self-expression in music should be encouraged. To anyone who does not realize the enormous power of the natural energies, it is incomprehensible that a child of apparently no special ability should be able to produce original

works of real beauty, and of musical interest. But at the present time educationists are beginning more and more to realize the fact that, given a suitable environment, the natural intuitions can produce results that are both unexpected and inexplicable. The effect of a great deal of our educational methods in the past has been to hinder rather than develop, to cramp and stunt rather than to enlarge what nature has given.

Melody and Harmony. The singing of answers to given phrases leads on to melody composition. But in our art of music melody by itself is not of the highest importance. The effect of our music is largely made by the combination of sounds in chords. Melody and harmony are connected in such a way that the effect of many compositions would be ruined if each was considered separately. Take away the harmony from—for example—the slow movement of Beethoven's Sonata in F minor, called the Appassionata, and the whole piece becomes ludicrous. In advanced compositions melody and harmony are inseparable.

As this is the case, it is necessary to cause our pupils to *think* melody and harmony together. And this must be effected in the early years of their life. It is the custom to consider harmony teaching not as an essential part of musical education, but as an extra. And this extra is not begun until a comparatively late period. This procedure is obviously wrong, for if you cause a child to form associations around melody only, the effect of these associations will remain, and he will have the greatest difficulty in thinking melody and harmony together. It follows that it is necessary to connect melody and harmony from the very first in a child's mind so that he will unconsciously *think* melody and harmony together in his later years.

To obtain this purpose the teacher should, from the very beginning, play to his pupils in chords and not in melody only. The effect of the chord sinks down into the subconscious side of the child's mind. He knows nothing whatever about the

chords that are used, but he remembers them, and all unconsciously imbibes the idea of tune with chords underneath it. Then the teacher should cause him to sing the notes of the common chords, until he knows what notes belong to each chord, and is able to sing any note from his knowledge of the effect of the sounds as they appear in chords. The teacher also constantly plays little pieces with common chords, and the child learns to recognize each chord, and gains some idea of its function in the musical scheme.

Besides the sounds that are used in chords, there are extra sounds above or immediately below the sounds of the chord. It is easy to impress the effect of these sounds by causing children to sing before the chord notes the sounds above or immediately below each note. And when the little pieces are played, the teacher can insert these extra notes and require his pupils to say what notes belong to the chord and what notes are extras.

So the idea of a harmonic basis on which can be built compositions of different kinds is firmly implanted in the mind of the child. In giving first phrases for the pupils to add to, so as to make a complete melody, the teacher can suggest harmonies and allow the children to choose the harmony they like the best. Little by little all the chords in use can be worked in so that the children are able to use more and more words in the language of music. If a child plays the piano it is useful for the teacher to play the beginning of a tune and ask the pupil to harmonize and finish it. By this means many children acquire the power of extemporizing on the piano.

General Remarks. It will be seen that in this method of education the leading principle is to encourage the child to *talk* in the language of music, first by singing answers to given phrases, then by writing tunes of his own and harmonizing them, and finally by making up little pieces on the piano. It must not be supposed that to do such things requires great natural gifts. The most

imperfect tendency can be made to develop in an extraordinary way, provided only that it is encouraged and given proper environment.


It is often maintained that the proper way to cause a pupil to compose is to make him work up to a given model. Now, there is no doubt that the more knowledge a student has the better it is for him. The greatest musical compositions serve to inspire musical feeling, and help the technical work without which no composition can succeed. But to follow without deviation a model, however good that model may be, is to hinder the development of natural potentialities. True art is the expression of the nature of the artist. It is his nature that counts. The music lives if it reflects his life. And so we come to the profound truth that has from time to time been put forward, only to be submerged by our imperfect understanding, that the Kingdom of Heaven is within us and not outside us ; that true happiness can be attained only by the proper development of natural activities ; that there can be no real peace on earth until each nation, each individual, leads the life intended by Nature ; that we may choose the good and neglect the evil by our own power.

In musical education the tendency has been to lay too much stress on things that are, after all, external, and to neglect the one thing needful, that is to say, the cultivation of the natural powers. If we could succeed in opening up the approaches to the Kingdom of Art ; if we could make music a real living thing to our citizens, some, at any rate, of the evils of present day life would disappear. For one side of our nature that has been allowed too little liberty would come into its own, and we should have a powerful help against our troubles. We crave for refreshment, for recreation ; let us see to it that the recreation which above all others elevates and ennobles us is not neglected.

SECTION IV

RHYTHM AND TRAINING IN MUSICAL APPRECIATION

RHYTHM is that aspect of music which appeals first to young children ; and considerable advance in the appreciation of rhythm can be made at an early age, especially if the appeal is made through movement.

The first unanalysed feeling for rhythm comes through natural rhythmic movements of the body, such as marching, skipping, dancing in circles, rocking, and so on; or through free movement in response to music of a strong rhythmic nature. The pace of the marching should be varied, and the children should be expected to follow the music exactly. Music containing the rhythmic form 

is best for the skipping step, any quick music in $\frac{3}{4}$ time for dancing in circles, any *berceuse* for rocking. As to free movement, descriptive pieces which lend themselves to a story-setting are best at first: such, for example, as Heller's *Mermaid*, Jensen's *Elfin Dance*, Schumann's *Fürchtenmachen*. After such work as this, however, advance cannot be made on the rhythmic side without a knowledge of varying note-values, and those are heard better if they are also felt. Nowhere is the value of muscular sensations, and the memory engendered by them, more clearly evident.

It is possible to do this work with various movements systematically thought out. M. Jaques-Dalcroze has brought this fact before us most strikingly and beautifully in his system of "Eurhythmics."

Since, however, we are concerned with the training of listeners rather than performers, only the simpler part of this system, or a similar one, will be used. We get what has been called a "motor

scheme " of speech, which enables us to follow and understand it when spoken by others, before we arrive at that close analysis which enables us to speak it ourselves with absolute ease and fluency. So, in music, we can comprehend and appreciate rhythm without that very close analysis which would enable us to express through our bodies all the subtleties of musical rhythm.

Great help will be gained in teaching note-values if the teacher makes use of the French " Time-Names " of M. Aimé Paris. The movement of the rhythms is most happily translated by the sound of the names. Rhythms may also be clapped sometimes instead of being stepped. From the very beginning, children should be taught to write down the rhythms to which they have listened.

When children know the commonest note-values found in simple rhythms, they can step the phrases of songs and nursery rhymes, or such melodies as Schumann's *Merry Peasant* or *Prince Rupert*. By alteration of direction, or by other means, the separate phrases can be shown, and it is quite possible to devise pretty arrangements for these simple melodies. It is just here that teachers are apt to err in the matter of " action " songs; the actions must suit the music as well as the words. This is not always remembered; the actions are often unrhythmical and frequently break up the true rhythm of the music.

Conducting simple songs is another means of training children's rhythmic sense, and one from which they get great enjoyment.

SECTION V

**THE JAKUES-DALCROZE METHOD OF
EURHYTHMICS**

EMILE JAKUES-DALCROZE was born on 6th July, 1865, of Swiss parentage, and obtained his musical education in Geneva at the Conservatoire of Music; in Paris, under Leo Delibes; and, in Vienna, under Bruckner and Fuchs.

In 1892 he began his teaching career as Professor of Harmony at the Geneva Conservatoire, and soon became convinced that all education in music should be based on tone and rhythm. As the sense for tone can be developed only through the ear, he first gave special attention to ear-training. Next he devised a system of movements to give the body a training so refined and so detailed as to make it sensitive to every rhythmic impulse. This co-ordination of movement and music is the essence of the Jaques-Dalcroze Method, and differentiates it from all other methods of similar aim.

In 1906 was held the first training course for teachers. A fortnight was then considered a sufficient period of study; now the courses for the teaching certificates of the Dalcroze Institute at Geneva, and of the London Dalcroze School, require two or three years.

The Method falls naturally into three divisions: Solfège (ear-training), improvisation (practical harmony), and rhythmic movement. An important aim in both solfège and improvisation is the acquirement of absolute pitch (*i.e.* that state of development in which every note becomes a reality, having a corresponding mental image instantly obedient to the sound). By improvisation is meant facility to extemporize on the piano in any desired rhythms; this is essential in the teacher of rhythmic movement.

The part of the method which is essentially new is the systematic grouping of rhythmic movements, which, although formerly called "Rhythmic

Gymnastics," is much more an intellectual than a physical drill. It is based upon two ideas: (1) *time* is shown by movements of the arms; (2) *note-duration* by movements of the feet and body. In the early stages, this principle is clearly observed; later, it may be varied. The system of beating time provides for all tempi from $\frac{2}{4}$ to $\frac{12}{4}$, and includes $\frac{5}{4}$, $\frac{7}{4}$, and $\frac{9}{4}$. In the movements to represent note-values, the crotchet is taken as the unit, and is represented by a step; higher values, from the minim to the whole note of twelve beats, are represented by a step with one foot, and a movement or movements with the other foot or with the body, but without progression (*e.g.* a minim by a step and a knee-bend, a dotted minim by a step and two movements, a whole-note of twelve beats by a step and eleven movements). Thus for each note in the music there is one step; while at the same time the note, if of greater length than a crotchet, is analysed into crotchets. Quavers, triplets, etc., are also expressed by simple steps.

The whole training aims at developing the power of rapid physical reaction to mental impressions. These are more commonly obtained from the music played; when, however, the teacher needs to give commands during an exercise, the word *hopp*, chosen for its clear incisiveness, is used. Before each exercise, it is clearly stated what the word is to represent in that particular case (*e.g.* omit one beat, beat time twice as fast with the arms, etc.); often the word will be used in series in an exercise, each *hopp* meaning some additional change. As the command generally falls on the second half of the beat preceding the one in which the change is to be made, very rapid response is necessary.

Exercises. We will now consider the exercises in some detail. In teaching, strict grouping is neither possible nor necessary; the actual form which the lessons take will depend upon the genius of teacher and pupils, the possibilities of variety being infinite.

MOVEMENTS TO INDICATE TEMPI AND NOTE-VALUES. Simple music is played to which the pupils

march, marking the beat by an accented step; corresponding arm movements are added, and the strong beat, at this stage always the first, is marked by full contraction of the arm muscles. Practice is given until at *hopp* the pupil can stop suddenly, discontinue accenting with one or both arms or with one or both feet, substitute an arm movement for a foot movement, insert an extra accent either with arm or foot, or do any similar thing previously agreed on. At this stage the movements to indicate tempi and note-duration are learnt; they may be likened to the alphabet of the method.

TRAINING IN RHYTHM. The pupils learn a series of movements together forming a rhythm, first practising them singly, then in groups until the complete rhythm can be expressed. Again, the pupil learns to realize (*i.e.* to express by movements of the body) a complete rhythm played on the piano or indicated by the movements of another person. This is something quite apart from mere imitation; the pupil first forms clear mental images of the movements corresponding to the rhythm in question, and then gives physical expression to those images. In other words, he does not reproduce until he has understood.

ATTENTION AND RESPONSE. A rhythm in music consists of a regularly recurring series of accented sounds, unaccented sounds, and rests, expressed in eurhythmics by movement and inhibition of movement. Individuals who are rhythmically uncertain respond irregularly to mental stimuli; the response may be too rapid or too slow; in either case, impulse or inhibition falls at the wrong moment, and the physical expression of the rhythm is blurred. The method has many exercises which are helpful in this connection.

SILENT COUNTING. Physical movements repeatedly performed create corresponding thought images; the stronger the feeling for the movement, the clearer will be the corresponding mental image, and the more fully will the sense for metre and rhythm be developed. The pupil who knows how to march in time to a given rhythm has only to

close his eyes and recall a clear image of the corresponding movements to experience the rhythm as clearly as if he were expressing it by marching. He simply continues to perform the movements mentally.

DIVISION OF TIME VALUES. At *hopp* the crotchet must be divided into quavers, triplets, semiquavers, etc., as may have been previously arranged; or, instead of *hopp*, the teacher may call *three, four*, etc., to indicate the following sub-division. In syncopation, the note represented by the usual step comes off the beat, which is indicated by a knee-bend, and, in quick time, becomes a mere suggestion of movement.

REALIZATION OF RHYTHM. The object is to express, without hesitation, rhythms perceived by the ear. The exactness of such expression will be in proportion to the number of movements over which the pupil has acquired automatic control. When the realization of a rhythm heard has become relatively easy, the pupil is taught to form a mental image of a fresh rhythm while still performing the old one.

INDEPENDENCE OF MOVEMENT. Characteristic exercises are: Beating the same time with both arms, but in canon; beating two different tempi with the arms while the feet march to one or other, or perhaps march to yet a third time (*e.g.* the arms $\frac{3}{4}$ and $\frac{4}{4}$, the feet $\frac{5}{4}$.) There are, also, exercises in the analysis of a given time-unit into various fractions simultaneously (*e.g.* in a $\frac{6}{8}$ bar, one arm may beat three to the bar, the other arm two, while the feet march six.)

DOUBLE OR TRIPLE DEVELOPMENT OF RHYTHMS. Preparation for what is known in music as the development of a theme.

PLASTIC COUNTERPOINT AND COMPOUND RHYTHMS. In plastic counterpoint, the arms realize the theme; whilst the feet mark the counterpoint in crotchets, quavers, triplets, or semiquavers.

A compound rhythm may be realized by the arms taking one rhythm, the feet another; or the rhythms of a three-part canon may be expressed by

simultaneous singing, beating with the arms and marching.

GRADATION OF MUSCULAR EFFORT. *Pathetic Accent, Musical Construction, Musical and Plastic Expression.* This section will comprise exercises in making crescendos and decrescendos of innervation, in passing from one shade of expression to another, and in co-ordinating movements not only to the rhythm of the music played, but also to its feeling; they allow play to individual temperament, and give opportunity for that free self-expression for which the preceding exercises have provided facility.

A natural outgrowth of this part of the method is the expression of classical music (e.g. a Bach fugue or invention), in which the various voices can be taken by individual students or groups of students, and the entire rhythmic structure realized. The pupils first study the music until they know it in detail; then they attempt to express in free movement what it really means to them. In such a study the piano is merely the harmonizing link.

In conclusion, it should be stated that the Dalcroze Method is still developing; indeed, so long as its discoverer is still engaged in active teaching, it cannot be said to have reached its final form.

SECTION VI

THE HYGIENE OF SINGING

THE health-giving nature of singing has long been recognized. Amongst many old testimonies, we have that of William Byrd, who published his *Psalms, Sonets, and Songs of Sadnes and Pietie* in the year of the Great Armada, with the following (among other) "Reasons briefly set downe by th' auctor, to perswade euey one to learne to singe"—

"First, it is a knowledge easely taught, and quickly learned, where there is a good Master, and an apt Scoller.

"2. The exercise of singing is delightfull to Nature, and good to preserue the health of Man.

"3. It doth strengthen all parts of the brest, and doth open the pipes."

The physical benefit of singing comes under two heads: (1) Physical, both in cause and effect; and (2) Psychological, but with pronounced physical result.

Under the first head comes the training of muscles to secure (*a*) an equable poise of body; (*b*) expansion of the chest for breathing; (*c*) absence of constraint about the throat; and (*d*) freedom of the vocal resonators and articulatory organs. Attention to the subject is aroused through the desire to sing rather than to benefit the general health; yet such benefit has followed so markedly as to compel attention for its own sake.

The good trainer of singers appreciates the importance of the well-balanced body: no perfect singing is possible if the attitude be ungainly. He knows also that the full expansion of the chest, by lateral movement of the lower ribs and by descent of the diaphragm, not only secures an ample supply of air for musical phrasing, but also carries with it a full oxygenation of the blood, and

a further benefit to the vocal tone by the full expansion of the important lower resonator in the neck. He knows the delightful freedom which exists when the singer is unconscious of the laryngeal muscles and their control. He knows, finally, that the conditions which make for good music in the resonating cavities of the neck, mouth, and nose are also of importance to health. Many a child has been saved from throat and ear trouble through the choir trainer discovering those common impediments to health, speech, and song—adenoids and diseased tonsils. From the earliest stages, good teachers of singing bear these requirements in mind, and enjoin an important preliminary operation known, politely, nowadays as "Handkerchief Drill," but called by our grandmothers "Blowing the Nose." Some authorities advocate the use of both hands for this, to avoid uneven pressure upon immature nostril walls. It need hardly be added that these operations should be carried out in good air where a maximum of oxygen and a minimum of dust may be counted on.

The second main heading (Psychological) calls for little remark here, because its results are so well recognized. All school teachers can testify to the effect of cheerful music on a dull day; every military trainer can tell of the metamorphosis in the ranks during a tedious route march, when the band begins. Here we get the purely psychological cause with far-reaching physical result. When the school class or the regiment produces its own music, with Nature's instrument, the combined physical and psychological stimulus is irresistible.

The Great War produced further evidence of the power of music. "Vocal Therapy," healing by song, came to its own in many a military hospital.

SECTION VII

VOICE CULTURE

IN scarcely any subject is there such diversity of opinion as in the art of training or "producing" the voice. A class teacher rarely has time to make an exhaustive study of the methods advocated by professional voice-trainers, nor could sufficient time be allowed in school for him to subject his class solely to any particular method. Therefore, in training the child voice, keep strictly to broad principles about which there is general agreement.

If a child with an untrained voice is asked to

sing loudly, first



then



he will produce the higher note with the head-voice, the lower note with his chest-voice. The first will sound easy and pleasant, the second forced and unpleasant. (It is assumed that the terms head-voice and chest-voice are understood.) The one safe rule, therefore, is to train the head-voice downwards, and to get the child to sing in an easy, natural manner. The forcing of the raucous chest-voice may thus be avoided. The chest voice can, of course, be trained, but it cannot be too strongly urged that only those who thoroughly understand the technique should attempt this.

The following rules should be carefully studied—



Breathing. (i) A perfectly natural standing position should be adopted. Rigidity in any part of body or limb will detract from the quality of tone.

(ii) The lungs should be well filled by inhaling through the nostrils. The shoulders should not be raised, nor should the abdomen protrude. (Abdominal breathing should be avoided.) The whole of the body above the abdomen should expand and there must be no strain in filling the lungs.

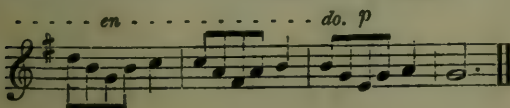
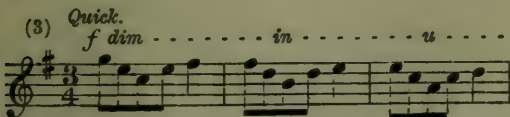
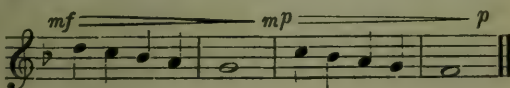
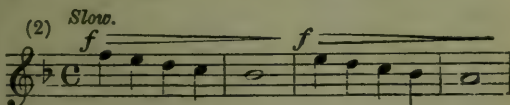
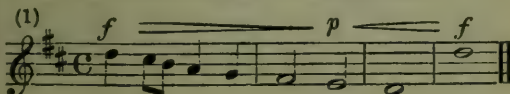
(iii) The breath may be emitted steadily through the mouth either quickly, slowly, or by degrees.

(iv) The breath may then be *steadily* emitted while producing vowel and consonant (humming) sounds, on sustained notes in various parts of the voice, *e.g.*—

(1) Key C. *p*  *f*  *p*
 Note— *doh!*.....
 Sound—(hum)

(2) Key C. *f*  *p* (3) Key E \flat . 
fah..... *doh!*.....
 (hum) j *ee*

Voice Exercises. (i) All exercises should be downwards. Many patterns may be evolved from the simple downward scale in all keys; *e.g.*—



(ii) In all exercises it is important that a *diminuendo* (as marked in the above exercises) should be made as the passage descends. This will keep out the hard "chesty" tone on the lower notes, and encourage the pure tone of the upper notes to be drawn down and used for the lower notes. In this way, the break between the chest and head voices will be smoothed over.

(iii) All vowel sounds should be practised. Too many teachers use *oo*h and *ah* only. Practise *a* as sounded in "name," *a* as in "and"; *e* as in "men," *o* as in "on," etc. Changing vowel sounds are also useful; e.g. *oo*h-*ah*-*ee*, *ah*-*eh*-*oh*, and other sounds on each note of downward scale, or using a different vowel sound for each note in the pattern of an exercise.

Consonants require special practice. They should be sounded clearly, but without exaggeration.

(iv) The shape of the mouth, lips, and tongue in forming vowels and consonants is important; e.g. in changing from *ah* to *oo*h there should be a clearly visible change in the shape of the mouth and lips.

References—

BATES, JAMES. *Voice Production*. (Novello.)

NICHOLLS, MARGARET. *School Choir Training*. (Novello.)

SECTION VIII

THE TEACHING OF VOCAL MUSIC

IN this article the broad outlines of method are given, and much relevant and complementary detail must be left to the experience and imagination of the teacher. Suggestions for voice-training and the choosing of songs are given under VOICE CULTURE (p. 34) and THE CHOICE OF VOCAL MUSIC (p. 57). The other branches of the subject can most conveniently be dealt with under the three headings—

- I. Songs (including part-songs).
- II. Sight-Singing and Theory.
- III. Appreciation.

I. School-singing stands or falls by the song. It should be the pivot on which the whole of the teaching turns. It is an unrivalled means of self-expression, and the path to the appreciation of the beautiful in music. Its humanizing and refining influence upon character is beyond question. Care should be taken, therefore, that a proper proportion of time is always allowed for song-singing. It must never be crowded out of the lesson by theory or sight-singing. It is a good rule to follow that at least half of every lesson should be devoted to song-singing. It may even be quite properly introduced into lessons other than the singing lesson. The informal humming of a song by girls at needlework, or by boys doing handwork, is in itself a beautiful thing, and may sometimes be used as an alternative to the reading aloud often indulged in. By this means the interest in songs learned in the past is revived, and the danger of their being forgotten is minimized.

The following points should be noted—

(a) **TONE.** The teacher should insist on getting from his class the same qualities of tone in song-singing as he gets from it in the voice-training exercises. The tone acquired in the latter

must never be allowed to degenerate in the former. This principle applies equally to pronunciation of words, enunciation of vowel sounds, consonants, etc. The gradation of tone learned in the voice exercise (*i.e.* the principle of the crescendo for the upward, and the diminuendo for the downward passage) should be carefully carried out in the song. The following is an example of an excellent natural effect of light and shade gained by this means—

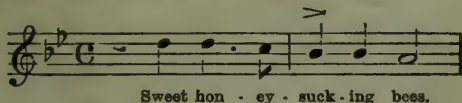
Oh, don't de - ceive me! }
Oh, nev - er leave me! }

How could you use a poor maid-en so?

The natural way of singing the two phrases fortunately coincides with the treatment of the registers in the child's voice.

(b) INTERPRETATION. The character and mood of the song should be well reflected not only in the quality of tone used, and by means of light and shade, but also by facial expression. A singer should "look" the song as well as sing it. A row of children with wooden faces, singing "Come, lasses and lads," or "Annie Laurie," is a sure indication that the jollity of the one and the tenderness of the other are not making their full appeal, and that the singers have not surrendered themselves to the emotional influence of the song. Facial expression may, however, easily degenerate into self-conscious grimace, if the teacher is unwise enough to do more than encourage the class to feel the beauty of the song and try to show it by their attitude and appearance. It cannot be "taught in platoons."

(c) VOCAL ACCENT. In vocal music the bar line is not an infallible guide to correct accentuation. The plan of always accenting the first beat in the bar often leads to absurdity, and unnatural stress upon some of the weaker syllables is the consequence: "Sweet honey-sucking bees," sung as below, becomes ridiculous.



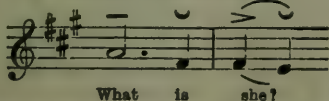
An inquiry from the audience as to what a "sucking-bee" was should be the logical consequence of such a performance.

The primary accents in a sentence should be selected and marked in singing, and the weak syllables passed over lightly, though of course sung clearly; the natural accentuation of the words must be followed: *e.g.* "Who is Sylvia?" is often sung as—



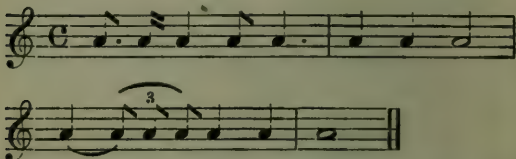
The deadening effect of the dynamic equality of tone for "who" and "is" and the two syllables of "Sylvia" (with the second syllable slightly accented, if anything) is apparent.

In the next phrase of the song—



The second note for the word "she" should be sung lightly, and the first note should be given a slight "push," or stress. Proper management of accent gives life to a song. Without it the song is dead.

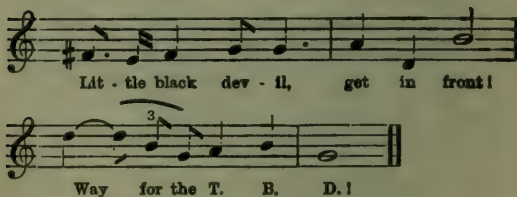
(d) RHYTHM. Some teachers adopt the plan of teaching what is loosely called the "time" of a song in monotone, apart from its melody and words. This is not a sound method, because the musical rhythm divorced from the rhythm of the words is often difficult in itself; whereas the rhythm of the words combined with the tune invariably makes the musical rhythm easy to learn. The following rhythm is by no means easy for a class of children to grasp—



The same rhythm with the words sung to it becomes considerably easier—

"Little black devil, get in front!
Way for the T.B.D.!"

With the tune added, the passage is robbed of half its difficulty—



This passage is taken from the inspiring "Song of the Fleet at Sea" (Martin Shaw). Owing to its lilt and swing children can learn it easily and quickly. But, if the "time" method shown above is adopted, its easiest features become transformed into real difficulties. Once the child has grasped the close connection between the rhythm of the

words as sung and the rhythm of the words as read there is little difficulty in the most complex rhythms. On no account should the learning of the song be interrupted by lengthy blackboard exposition of the "time" method. It is far better, in a case of real difficulty to teach the passage by ear, and defer the explanation until the next theory lesson.

(e) PHRASING. Musical phrasing must not be destroyed by over-observance of commas in the words; *e.g.* the music set to the first two lines of the well-known national song given below is clearly to be sung in one broad phrase, in spite of the comma between the two lines of verse. The musical phrase is more important than the observance of the comma.

Drink to me on . ly with thine eyes, And

I will pledge with mine.

Undue liberties must not be taken with the musical phrasing for the sake of dividing the sentences of the poem clearly. Nor should there be an interruption in, or an interference with, the rhythm for that purpose. "Come, lasses and lads" is sometimes sung in a manner approximating to this—

"Come, lasses and lads! | get leave of your dads! | and away," etc.

—and the phrasing of the music goes by the board.

On the other hand, care must be taken to finish one phrase clearly before beginning another. The musical example given above under (a) consists of three distinct musical phrases: (1) "Oh, don't deceive me," (2) "Oh, never leave me," (3) "How could you use a poor maiden so!" The careless

running of the first phrase into the second phrase would quite destroy the balanced effect of the repetition of the melodic outline, as well as being clearly against all sense.

(f) CONDUCTING. Speaking generally, much unnecessary conducting is done by teachers. A simple song scarcely needs conducting; a few beats here and there indicated by the hand are quite sufficient to pull a class together. "Keep your eyes on the baton" is an excellent maxim for an orchestral player, or a singer in a large chorus, but the strict observance of it in a small singing-class militates directly against self-expression. Communal rhythmic feeling is well illustrated by a class of children singing without a conductor. There is certainly no necessity for exaggerated gestures and dramatic attitudes on the part of the teacher. He must get the children to express their own feelings, not his. Suggestion on his part should be sufficient, and he should aim at an easy, natural movement of arm, hand, and wrist if it is found necessary to conduct.

The tempo must be carefully considered, but the natural tempo generally suggests itself, if the character of the song is grasped. As a rule songs are sung too slowly, especially the lively songs; *e.g.* "Come, lasses and lads!"

(g) ACTION SONGS. The teaching of action songs rarely achieves its purpose. It generally results in set, stilted movements, learned by drill, and patently mechanical. For young children the singing game is far more enjoyable and educational. Singing while playing a game, or dancing in a ring, has a freedom of expression all its own. Flapping the hands in imitation of a bird, or pointing to the sky when the word sun is mentioned, when done by a whole class standing in rows, becomes a stiff convention.

(h) INDIVIDUAL SINGING. It is a good plan to accustom individual members of the class to sing alone. Self-reliance is gained, and self-consciousness lost in this way, while individual progress can be seen by the teacher. But it is a bad plan, for

obvious reasons, to allow only one or two members of the class to share this privilege.

(i) **TREATMENT OF THE NEW SONG.** The new song should first be played or sung through by the teacher, and then the class should attempt to sing it right through. Time should not be wasted over difficult passages if the class, after one or two attempts, does not succeed in grasping them. It is better to teach these passages by ear. (See above in (d).) It is more important that the class should grasp the character and mood of the song as a whole than that they should "try, try again" for ten minutes at two difficult bars.

The Teaching of Part Songs. The chief difficulty in the teaching of part-songs is that the children singing the under-part or parts will not at first be able to keep to their parts. They will either wander aimlessly, or drift into the first part, perhaps singing it an octave lower.

The easiest approach to part-singing is undoubtedly through the singing of rounds, in which each of the parts has the same tune to sing.

The wise teacher will not allow his class to sing in parts unless, or until, the tone in unison singing is entirely satisfactory; otherwise coarseness of tone, and the misuse of the chest-voice by those singing the lower parts, will be the inevitable consequences. In any case, it is advisable to use part music for equal voices as far as possible, and to divide the class in such a way that the under-parts are sufficiently strong numerically for them to be heard without having to strain the voice. Those who sing the first part in one song need not necessarily sing the first part in another song; change of parts is desirable.

Folk songs or national songs should not be sung as part songs. Their beauty is melodic, and when they are harmonized in an ordinary conventional manner, their beauty is gravely impaired. Unison singing should be the rule for this type of song.

The following hints will be found useful—

1. The class should first learn the words and tune of an easy round in unison. The teacher

should then divide the class into two, and place the two halves in opposite corners of the room. (If possible the school hall should be used.) The round should then be sung in two parts only. The distance between those singing the two parts makes it easier for each half to keep clearly to its part. At first both parts should be made to sing quietly. This serves a double purpose; the parts do not hear each other so much, and independence is assured: also it becomes much easier for the teacher to locate exactly any "wandering." Note those who sing their part firmly and build round them; place the wanderers next to them.

2. Divide again into 3 or 4 parts as may be required, and use the other corners of the room. Proceed as before. When this is done, an eight-part round is as easy to sing as a three-part round.

3. The teacher should then gradually draw the class round him from the corners to the centre of the room, and the volume of tone can gradually be increased and varied. By now complete independence of part-singing in rounds should be achieved.

4. An easy two-part exercise on the blackboard can now be given, the parts of which should be learned by heart (to sol-fa syllables, if it is found easier).

Ex. Key D—

1st part—d' t d' r' s t d'

2nd part—d r m f s f m

Divide and separate the class, proceeding exactly as in round-singing. Change over the parts.

5. A third part may now be added.

Ex. Key D—

New part— $\left\{ \begin{array}{l} d' t d' r' s t d' \\ m f. s l s s s \\ d r m f s f m \end{array} \right.$

Proceed as before. Change the parts about.

6. An easy two-part song can now be attempted. From this stage onwards there should be very little difficulty in part singing.

II. Sight-singing and Theory. These two important studies are too frequently neglected, or

at least given but scant consideration in schools. The best method is to take the two subjects together, the first being the practical complement of the second (*i.e.* the sight-singing being used as exercises in theory).

It is not within the scope of this article to discuss the relative merits of staff and sol-fa notation, but undoubtedly the balance of opinion is in favour of training children to become conversant with the use of staff notation by means of the sol-fa system. Practically all experienced teachers agree that on the one hand to attempt to teach staff notation without the aid of the sol-fa principles is to increase the difficulty enormously, and on the other that to limit the child's musical knowledge to sol-fa notation is a serious mistake. The root principle of the movable Doh can be applied easily to the staff notation after quite a short course of teaching in sol-fa.

The earliest stages of all will best be taught by means of the modulator. This is perhaps the most abused piece of apparatus in the school. Used intelligently, it is invaluable. Used at haphazard, and unsystematically, it can easily be a positive hindrance to musical progress. The following is a modulator exercise taken down note by note as pointed on the modulator by a teacher to whom was entrusted the task of teaching singing to a class of children in a school—

It was not surprising that when asked to sing from memory the simple melodic phrase **d m f l r s**, the same class failed ignominiously.

This exercise seems to fall into certain clearly marked sections, each section being intended to teach some special point.

a. The common chord, "establishing the key." It was quite unnecessary "to establish the key" on the modulator. The proportion of songs or tunes which begin by "establishing the key" is so infinitesimal that it can be neglected. All exercises should be real tunes, unhampered by pedagogic conventions.

b. The teaching of intervals from **d** and **d'**

Key C—

a

d m s d' s m d | r d m d f d s d |

b

d t d d' t d' l d' s d' f d' m d' r d' d |

c

m s f e s f m s f e s f m s f e s |

d

d t a l t d' t a l t d' t d t a d' t | l s e l |

e f

s l s e l s | f d l d' r m d t l s l d s l |

g

t, d l | d m s d' s m d |

This is valueless: with this mechanical arrangement, the children could have continued to sing this section of the exercise with their eyes shut.

c. Teaching **fe**; but in a very lopsided fashion, with the worn-out old idea that **fe** must always be immediately corrected by **f**. No use at all is made of **fe** as a means of modulating to the dominant key.

d. Teaching **ta**. Similar criticism applies here.

e. Teaching **se**. Similar criticism applies here.

f. Teaching various intervals by dodging. This section is an unmusical and meaningless string of notes.

g. Ending clearly in the key. A ridiculous convention.

Apart from these particular criticisms the exercise as a whole is without value because it is so utterly unlike any music that a child ever sees or hears. It lacks any rhythmical basis, however elementary and simple. It has no kind of melodic interest.

It is always better to divide a long exercise into clear-cut, tuneful phrases. The long array of notes:
d m s l f m r m f e s d' t r s s m d' s l t a l d' r' t

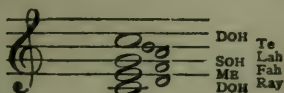
d' f r d begins to have some semblance of meaning if given to children in some such form as—

d m s l f m r̂
 m fe ^sd f m s, d̂
 d s m d' s l ta m̂
 s l fe d' f r d̂

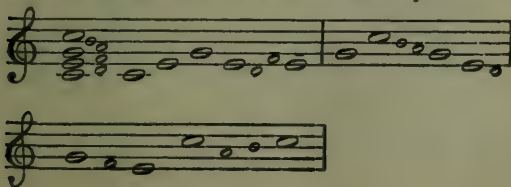
The rhythm suggested by arranging the exercise in this way is four bars of two beats in a bar, repeated three times. Each line is a complete melodic phrase. The modulation into the dominant and subdominant with the return to the tonic is shown clearly.

Another obvious but valuable use of the modulator is to refer to it for the purpose of elucidating difficulties encountered in songs, or in theoretical work.

But perhaps the most important step in the use of the modulator is the grafting of it on to the staff. This may best be done by first making a staff modulator and putting it side by side with the sol-fa modulator. The basis of the major scale should be explained, the position of the semitones, etc.






The next step should be an exercise sung to sol-fa names, but without the aid of the written syllables—

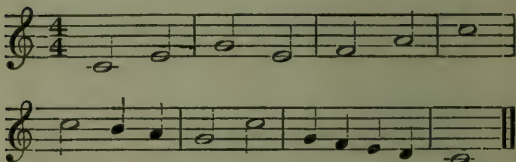


A similar exercise should then be given, but without the aid of the staff modulator at the beginning, and without the difference in the size of the notes used.

The class should now learn a few note values:

e.g. , , and . An easy way at first is to call these notes respectively penny, halfpenny, and farthing. Farthing = 1 beat, halfpenny = 2, Penny = 4.

Then this exercise—



The class should first name these notes in sol-fa, and then attempt to sing the exercise in correct time, (without previous practice in this respect). It is probable that a class of fairly intelligent children will do this with but few faults in one or two attempts.

It is, moreover, advisable to work so quickly that the class shall arrive at the third stage without spending much time in listening to explanations. The moment a child sees how easy it is to read a simple tune in staff notation his interest in further developments is aroused. The feeling of having accomplished something, hitherto considered difficult, with comparative ease, inspires confidence. Experience has proved, as a matter of fact, that in fifteen minutes, a class that has never seen the staff notation before can arrive at this third stage.

The various keys in order should be treated in the same way. It is, however, a debatable point whether the key of C should be taken first. The plan of beginning with C and taking the other keys in order is certainly more helpful to the child; he will remember the keys in their order in this way. With the teaching of the other keys

should go, hand in hand, the further teaching of rhythm, time signatures, note values, dotted notes, etc. The explanation of the necessity for sharps and flats in the various key signatures is important, and is bound up with the knowledge of the scale.

All sight-singing is ultimately based on the training of the ear. This is often done in a very perfunctory manner. Seeing that so much depends on accurate hearing, special care should be taken from the earliest stages onward to ensure that children shall at least acquire a good idea of relative pitch. It is, indeed, by no means beyond the bounds of possibility for them to acquire the gift of absolute pitch. By constant practice it does not become difficult for them to pitch middle C. The unanimity of a whole class trained in this way is extraordinary.

The first step in ear-training is naturally the relations of the notes of the common chord, first to the tonic, and then to each other. (The use of the sol-fa names here is almost indispensable.) When proficiency is gained in singing these notes in any order, other notes of the scale should be added; first, perhaps, "t," the leading-note, then "r," and lastly "f" and "l"; though, of course, another order of the notes is quite possible. The modulator should be used carefully in this process; and it is equally important that it should also *not* be used: *i.e.* when the notes at each stage have been learned from the modulator, it should be taken away, and the class should accustom itself to sing intervals, and the notes of short phrases, by visualizing their position on the modulator.

Along with this teaching should go the converse of it. The class should be taught to name the notes of phrases sung or played by the teacher. Experienced teachers know that a practical difficulty here arises. The "hold up your hands" method is by no means satisfactory, as it encourages guessing, and worse, the repetition of answers given by other children. Pieces of paper and pencils for the class prove to be a solution of this difficulty.

The teacher should give the ear-test twice, clearly. The class should sing the test to Lah, and

then write down the names of the notes in sol-fa. This plan ensures each child's thinking for himself. The training of the ear in rhythm is often left to the later stages. This is not a good plan. Training in rhythm should run concurrently with training in pitch. It is very easy to teach a class first of all to find the time-signature of a simple tune played or sung to them. The children should listen for the first beat in each bar, and mark that in some convenient way (clapping or tapping the desks). The aural appreciation of accent presents no difficulties to children. Once the first beats of the bar are found, the rest is easy arithmetic. The class should count out loud, and learn to beat time to the tune.

The next step is to teach the rhythmic contents of bars. The teacher should sing two bars of a simple tune, *e.g.* "Farewell, Manchester." The class should find the time-signature and then sing the tune (using sol-fa syllables), and beat time to these two bars. They should then write down the rhythm on their slips of paper. This affords excellent practice in writing either notation; the French system of time-names can with advantage be adopted.

The correct answer would be given thus—



The next step is to write down the time with melody and rhythm complete.



Or:— Key C.
 { | m :r | d .f :m | }

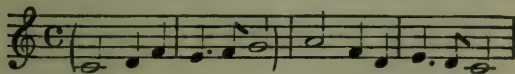
There can be little doubt that the writing out of music greatly helps the understanding of music, and, although at first some difficulty will be experienced in getting the class to write easily

and fluently, the teacher should persevere with this method.

Some years ago there existed a strong prejudice against teaching by ear. It was considered unmusical to learn a song by ear. A more sensible view is now taken, and it is recognized by all teachers that learning by ear is a valuable part of musical education. If a child can repeat accurately a tune of four bars sung once by the teacher, it argues a considerable musical capacity in him. Easy phrases, therefore, should be given to children to imitate in the earliest stages, and afterwards these phrases should increase in difficulty and length. A further development from this is the excellent plan of singing half of a musical sentence and allowing the child to finish it in his own way; *e.g.* the teacher sings—



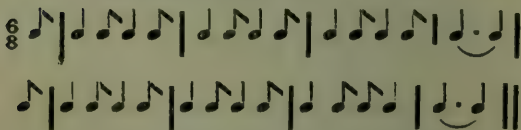
and asks each child in the class to finish the tune, bringing it "home" properly, *i.e.* finishing correctly in the key of C. If a child is well taught it will instinctively feel that the best shape of the tune as a whole will be secured by a conclusion with a downward tendency, and it will also preserve an exact rhythmical balance. Some such answer as this may be expected from a large proportion of the class—



Another solution would be to continue the upward tendency of the tune and finish on the C in the upper octave. This method should gradually be developed and expanded. It is proved by experience that the individuals of a class taught in this way can sing almost at once interesting and well balanced eight-bar melodies, if the first two

bars are sung to them. It will be seen that the germs of composition lie in this method of teaching, and there is no reason why the children in the senior classes should not be encouraged to write original tunes to simple verses. This is an invaluable aid to rhythmical training. A good exercise for the whole class is for the teacher to recite a simple verse of four lines, and for the class to write down the most natural musical rhythm to fit these words; *e.g.*—

“The friendly cow all red and white,
I love with all my heart;
She gives me cream with all her might,
To eat with apple tart.”



The golden rule is to select the syllables which naturally would fall on the first beat of the bar.

It is scarcely sufficiently realized that much may be done by means of sight-singing to train the faculty of understanding music, and in general to encourage and stimulate the aesthetic tendencies so often allowed to remain latent in children. Rhythm, shape, balance, key relationship, mood, etc., can all be treated in a sight-singing exercise. It is hardly sufficient for the mere notes to be sung without any idea of their significance. The meaning, or sense, of the exercise must be read, just as in reading sentences at sight from a book. For this reason, sight-singing exercises should be selected most carefully. The ordinary exercises given on charts and in many of the books produced for this purpose are hardly ever suitable.

The idea that music has shape (*i.e.* in grander language—melodic curve) appeals to children at once; the “half-way house” of an exercise can be made a vehicle of instruction in key relationship and modulation; the unity of the rhythmic basis of a

good tune is easily shown; the relation and balance (both in shape and rhythm) between phrases can be quickly appreciated; and the character or mood of the tune will find reflection in the manner of singing.

Below is given a specimen sight-singing exercise for a senior class, with suggestions and comments for teaching purposes—

1. An eight-bar melody with a clearly marked "half-way house." Divide into two principal sentences or phrases, A and B. Each of these contains two smaller sentences, a_1 a_2 and b_1 b_2 . This may be likened to a sentence of words with a full stop at the end, a semicolon in the middle, and two commas, one in the first half and the other in the second half of the sentence. These stops, if not put in their correct positions, will reduce the whole sentence to absurdity.

So in music, the sense depends on correct phrasing. Try the experiment of putting a musical comma

after the first note in the second bar, and this becomes obvious.

2. Modulation occurs at the "half-way house." The A natural in the beginning of a_2 leads us into the dominant key of B flat.

3. A characteristic feature of the rhythm is the use of a dotted quaver followed by a semiquaver, marked x in the tune. Show the character given to the tune by means of this rhythm by substituting two quavers wherever it occurs. The character at once changes from a kind of decisive abruptness to a smooth suavity.

4. The shape or melodic curve is interesting, but simple. The tendency of the whole tune is A upwards and B downwards. Thus balance in shape is seen. Comparing a_1 with b_1 we notice contrast in shape; and also between a_2 and b_2 .

a_1 = down, up, down; b_1 = up, down, up;
 a_2 = up, down; b_2 = down, up.

Notice also the reflection of the repeated note F (3rd note in a_1) in the repeated note D (3rd note in b_1).

5. There is a rhythmical balance, though not exact, as movement always tends to develop. Thus, in A we have $x\ x\ y$; in B we have $x\ x\ x\ y\ y\ y$. There is a close rhythmic resemblance between a_1 and b_1 , but in the latter section the characteristic rhythm x has been substituted for a crotchet. b_2 starts as though it would imitate the rhythm of a_2 , but the temptation to expand the rhythm y and make a good finish has been too much for it, and two groups of y are substituted for two crotchets.

6. There is a good example of "climax" in the tune, at the beginning of B. The tune seems to work up to this and then to subside.

7. The natural marks of expression will be a crescendo up to the climax followed by a diminuendo. The children should be encouraged to do this for themselves.

It will be observed that theory, *qua* theory, has hardly been mentioned in this section of the

article. It is advisable in music to follow the rule that the grammar should be learned through the literature. Theory, treated as a separate and dumb subject, is of little use in training the mind. It will, however, be found impossible to do without a certain amount of learning by heart. Learning about such things as the keys, rests, note-values, the great stave, clefs, names for the degrees of the scale, names of intervals, minor scales, must all involve a certain amount of memorizing facts. It has been found impossible to treat these subjects here, but they can be read up in one of the many useful text-books that abound.

III. Appreciation. Much of what has been said above might have been included under the title appreciation. But it was thought better not to divorce the spiritual from the intellectual; and it was therefore treated as a practical part of sight-singing.

Some advice, however, remains to be given. The teacher should endeavour to inculcate a love of listening to music, as well as a delight in performance. Occasionally a musical friend may be persuaded to come and sing, play, and talk about music to the school. A lecture, with plenty of illustrations, on English traditional music, for example, is most interesting and stimulating. A talk about musical forms, canon, fugue, sonata, etc., with examples, provides another most instructive entertainment, and a means of applying in a practical manner what has been learned in melody construction. A lecture on Hymn Tunes, their origin and development; some old madrigals and modern part-songs sung by a few members of the staff and their friends; a violin and song recital; all these can be made really enjoyable and profitable to the school. The children can thus gather for themselves a store of musical knowledge attainable in no other way.

It is best, on the whole, to avoid the idea of "programme music" which so often masquerades as an aid to musical appreciation. "This reminds one of a river flowing peacefully; it is autumn and

the leaves are falling," etc., is a type of musical appreciation that leads nowhere, and encourages flabbiness of thought. The beauty of thought, mood, or sound in music will do its own work, and the teacher will be wise if he forbears to use many similes and analogies in talking about the subject (as he should do) to his class. There are, of course, many classic examples of programme music where the programme cannot be mistaken; but it is dangerous to get into the habit of inventing a programme for every simple and beautiful little piece of music that the children hear.

The use of a good gramophone has been found by experience to be an invaluable aid to the teacher in this branch of the subject. Learning to recognize the sound of the various orchestral instruments is always popular with children. The Gramophone Company (His Master's Voice) has put on the market an excellent instrument for school use, and has collected some fine records of the best music for its educational catalogue. It is also issuing some excellent pamphlets on the proper use of the records, how best to explain the form of music to a class, etc.

A study of the underlying principles of M. Dalcroze's wonderful work will be of real value to all teachers of class singing. Much of the practical side of this method can with advantage be introduced into the usual singing lesson, especially in connection with the appreciation of rhythm. But the teacher should take care that eurhythmics as a subject is not unconsciously substituted for singing. The two subjects might very well be taken if time were allowed for them; and if it is felt that eurhythmics would be of more value to the children than singing, the teacher should not attempt it without a thorough training. Probably nothing better can be found than the exercise of the human voice for the purpose of educating children in music; and the old singing lesson, capable of expansion, variation, and always open to improvement from new sources (such as the Dalcroze system) still remains the most convenient and suitable means of instruction in ordinary schools.

SECTION IX

THE CHOICE OF VOCAL MUSIC

THE choice of the music to be studied by his class is perhaps the most important of all the responsibilities of the teacher of a singing class. It is not too much to say that by using poor and trivial music a teacher is taking away with one hand what he is giving with the other. The cultivation of a wholesome taste in the child is of primary importance; the development of technique is of secondary importance. "That children should only hear and learn what is intrinsically good is the fixed principle which should govern the use of music in schools." (*Circular 873*, Board of Education.) The acceptance of this axiom rules out much of the music that has been popular in our schools; *e.g.* Barnby's "Sweet and Low," Smart's "Queen of the Night," and other similar songs. It is a mistake to think that children cannot appreciate music of a better quality than these.

The Value of Traditional Songs. There is now general agreement about the educational value of the traditional song. The best authorities agree in making it a centre from which an ever widening circle of knowledge and appreciation should grow. "Such songs are the true classics of the people, and form the foundation on which a national love of music can be built up": "Folk music is spontaneous, natural music, and, as such, simple and direct in expression, bearing the same relation to art-music that wild flowers do to garden and hot-house flowers." (Cecil Sharp.) These songs make a strong appeal to children, and, as they are easily learned, a great number of them should be committed to memory. Common sense will prevent a teacher's choosing songs unsuitable to the ages or inclinations of his class. As there is a wide selection of traditional songs, easily obtainable for school use, all tastes may be suited. Among

the best and most useful collections of such songs are—

Song Time (for young children), (Curwen); *The National Song Book* (Boosey); *Songs of Britain* (Boosey); *Folk Songs for Schools* (Curwen); *Folk Songs for Schools* (Novello).

Two objections are frequently raised against the words of Folk Songs. (1) "They are not Poetry." Such criticism fails to see the natural poetry in these songs. Of Percy's *Reliques* (folk ballads), Sir Walter Scott wrote "... nor do I believe I ever read a book half so frequently, or with half the enthusiasm"; and Wordsworth wrote: "I do not think there is one able writer in verse at the present day, who would not be proud to acknowledge his obligations to the *Reliques*." (2) The objection to the unsuitable character of the words for children is now answered finally by the publication of collections edited for school use.

Part Songs for Senior Classes. If traditional songs such as these have been the staple fare of the younger children in a school, songs of another kind can be introduced in the senior classes. But even here new folk songs should be learned, and old ones kept up. At this stage some carefully chosen songs, rounds, and part songs should be studied. A large and growing section of modern opinion inclines to the belief that, while not excluding songs by foreign composers, the principle of nationality in art should be adhered to in school music if we are ever to become again a great musical nation. It is certainly reasonable that beautiful songs by British masters such as Purcell and Arne should be learned in all our schools, and should have the first claim upon us. But, while there is much to be said for the occasional use of a song like Schubert's "Who is Silvia," the use of songs by the lesser foreign composers (Abt, Giebel, Kinkel, Kucken, etc.) is indefensible from all points of view.

Some of our most beautiful music is to be found in the form of rounds and canons. These serve as an excellent introduction to part-singing.

Apart from songs by our older composers, modern writers such as Dunhill, Elgar, Holst, Howells, John Ireland, Parry, Martin Shaw, Somervell, Stanford, Vaughan Williams, Charles Wood, have written or edited music of lasting worth suitable for school use.

The following points should be remembered—

1. Not all songs published "for school use" are fit for that purpose.

2. Of all types of song, the "ballad concert" song is the most unsuitable for school use.

3. The best of the music hall songs are heard so frequently that there is no need for them to be taught in schools.

4. For infants, singing games are preferable to action songs.

References—

STAINER and BELL. *School Music*.

WILLIAMS, JOSEPH. "St. Cecilia" Series. *Unison Songs, Two-part Songs, Three-part Songs*. (Curwen.)
Unison and Part Songs. (The Year Book Press.)
School Music. (Novello.)

SECTION X

THE TEACHING OF FOLK-SONGS

THE principles underlying the selection of songs for school singing have changed of recent years. Before this change, too frequently songs for children's singing were feeble in character, or abstract and general in theme. Such did not much appeal to the child: it is not given to every rhymester to write simple yet effective verse—verse that will arrest the attention and satisfy the young mind. Interest is essential to good singing; it is quite obvious that, where interest is absent, lifeless rendering is the result. Besides the verse, another feature deserved condemnation—the melodies. These were often as nondescript as the words, if composed specially for schools. If not, German and American airs were used, the principal merit of which was that they were non-copyright and could be used by any hack-writer a publisher engaged. All this showed that songs for schools were looked on as matters where selection was not of much importance. It must, however, be granted that there were exceptions, and that some schools made a point of using certain national songs of merit. Urged by a section of teachers and musicians, the Board of Education became alive to the fact that the songs our children were singing were not of the best, and thereupon it made some "Suggestions" to remedy this. They were chiefly a recommendation that national songs and folk-songs should be used in the singing lesson.

Folk-songs and National Songs. There is considerable diversity of opinion regarding what may be classed as "national" songs and what as "folk-songs." A "national" song is one that has won the approval of a people throughout a number of generations; its composer and author may, or may not, be known—these are matters of indifference—but it is the product of educated or professional writers and musicians. "Tom Bowling," "Home,

Sweet Home," "God Save the King," "Heart of Oak," and a thousand others are English national songs. A folk-song, as the Folk-Song Society understands it, is a song that has arisen from the people: "the people" in this case being, so far as book learning is concerned, uneducated.

Such songs have passed down from more or less remote times purely from lip to lip—the airs certainly; while the words have been printed only on broadsides and in "Song Garlands." The beautiful tunes are often built on scales (or in modes) not commonly used by the modern musician.

One difficulty in presenting folk-songs to children sometimes lies in the words. The makers sang of subjects that interested them and their fellows; and so, in folk-song, there is much that is unsuitable for children, arising from the outspokenness of the words.

Use of Folk-songs in Class. Editors of folk-song collections have more or less successfully overcome this difficulty by judicious pruning, even sometimes by re-writing a whole song. How far the thing remains a folk-song after these changes is a question I will not discuss; at any rate, the air is preserved intact. There are also many harmless and delightful unaltered folk-songs in various collections which any child can sing with pleasure: the teacher can seek these out and select with discretion. Folk-song is frequently the expression of personal sentiment or emotion, love being the chief theme. If such a song be selected, it is perhaps not the best taste to hand over the rendering of it to a whole class. The more artistic method would be for it to be treated by a single voice; and the pupil should give such expression to the song as will bring out the best effect.

With a class, light and shade and individuality are lost in the type of song I mean; but, for class-singing, there are many folk-songs which are eminently suitable and gain considerably by the union of voices. Such are songs relating to sheep-shearing, the pleasures of the harvest-home, and farm life, which indicate that a number of persons are expressing a particular sentiment—joy and

pleasure, mainly. Any rollicking song, even if a personal one, can be suitably sung in class; but the singing of tender or emotional songs (except as solos by sympathetic voices) is to be deprecated.

The teacher will explain the differences between the folk-song and the song of modern times. He should point out that folk-songs have sprung almost spontaneously from the lips of the humble folk who have made them, being the outcome of genuine sentiment; that, even if the verse be rugged and crude, their earnestness has held them in public esteem for ages; that the melodies, which appear rather strange to modern ears, are formed on scales of intervals formerly used in the Church service; and that these tunes (and, in many cases, the words) have passed down to our time entirely without notation, until they have been gathered from the lips of old men and women who have treasured them in their memory as precious things. All this will help to make his scholars appreciate folk-music and to understand why folk-song is so different from the songs they hear in ordinary life.

The choice of folk-songs for school use depends on the taste of the master and the liking the children show for particular examples; it is obvious that such will be sung with greater effect. Perhaps a certain admixture of English national songs is advisable. These are born of the soil and many have a folk-song basis; all have had acceptance with successive generations of the English-speaking nations.

Where he can, the teacher should give some little account of what the song means, the circumstances which called it forth, and the age of its composition. For example, "The Vicar of Bray" is a good text on which to hang a brief story of political interference with the forms of worship which were in force from the Stuart period to that of the early Georges. Without this explanation, the song is meaningless to any present-day child. The fine song "Heart of Oak," written in 1759, may introduce an account of the events of that "wonderful year"; while "Bonnie Dundee" provides a whole chapter of Scottish history. "The

Arethusa " narrates an actual engagement in 1778, and brings to mind the war with France in the eighteenth century. " Tom Bowling " may furnish a little sermon on duty.

Suitable Songs for School Use. National songs present fewer difficulties than do folk-songs. To give a full list of folk-songs that might find a place in school singing is obviously impossible in this short essay, but a personal choice lies among such songs as the following: (1) " I will give you the Keys of Heaven "; (2) " The good Old Leathern Bottle "; (3) " We Shepherds are the Best of Men "; (4) " Green Broom "; (5) " The Painful Plough "; (6) " The Carter's Health." These will be found in *English County Songs*, edited by Lucy Broadwood and J. A. Fuller-Maitland. There is also an excellent book edited by Miss Broadwood, called *Traditional Songs and Carols*.

In Mr. Baring-Gould's collection, *Songs of the West*, are (1) " Widdicombe Fair "; (2) " The Blue 'Kerchief "; (3) " The Sweet Nightingale," besides other good singable songs.

In Mr. Cecil Sharp's *Songs from Somerset* are (1) " The Raggle-taggle Gipsies "; (2) " Oh no, John! "; (3) " It's a Rosebud in June "; (4) " Dicky of Taunton Dean "; (5) " The Greenland Fishery "; and (6) " Admiral Benbow."

" The Keys of Heaven " and " Oh no, John! " might be sung in dialogue form, that is, by male and female voices singing alternately such portions as are indicated by the words.

SECTION XI

STUDENT SONGS

THE value of music, vocal and instrumental, in promoting *esprit de corps* in school, college, or regiment is beyond question. "The soul of a regiment is to be sought in the band," says a poet; and he is right, provided that the band is more than a body of mercenaries and that it is directed by a musician of warm sympathy and high ideal. Even more intense may be the influence of united song upon younger people in school or college, because early impressions last longest, and self-made music has more potent sway than that which comes from without. It is impossible to gauge the depth of the emotional force possessed by such a volume as the *Harrow Song-book*. A bit of precious evidence survives from the Boer War. One of our units was in a tight place, losing rapidly and expecting annihilation. Some one started "Forty years on," and the old school song discovered enough Harrovians in that brotherhood of misery to rekindle wondrous memories, and despair gave place to hope as the chorus "Follow up!" rang out. The *Harrow Song-book* and *Gaudeamus* have done so much for two generations of English youth, that it is surprising there was little organized effort in this country earlier to provide a mass of common song for school and college. Folk-songs and national songs were, of course, available, and isolated student-songs were used in many places, including Latin songs of the gownmen of the Middle Ages, such as "Gaudeamus Igitur," "Integer Vitae," "Lauriger Horatius," and "Dulce cum sodalibus."

The importance of preserving such songs, and of adding other songs reflecting every kind of human interest, was realized on the Continent more than a century ago. But, though we were more tardy, the spirit that inspired John Farmer to produce the *Harrow Song-book* and *Gaudeamus* still lives, and

his successors in schools and colleges are now awake to the need for carrying on and consolidating the work. *The Scottish Students' Song-book* stands as a model of what such books should be in most respects. Much of the contents is distinctly Scottish, a merit but also a drawback, because some of these songs have little appeal in England, Wales, or Ireland, where both their language and their subtle humour are strange. But the selection is large enough for varied tastes, including Songs of the Gown, Songs of the Nations, Soldier-Songs and Sea-Songs, Songs of Love, Songs of Revelry, Divers Ditties, Plantation Songs, "For Auld Lang Syne," Songs of the Universities. The feminist movement now calls for recognition of the changed conditions under which many colleges will work in future, and there is a new field here for authors, composers, and editors, especially in providing suitable part-music. Meantime, girls in schools and young women in colleges make merry with their brothers' songs; and "Gaudeamus," "Forty years on," "St. Joles," and "Willow the King" find new friends in places little dreamed of by their authors.

SECTION XII

THE TEACHING OF THE VIOLIN

THE violin is a very difficult instrument, and the first year of study gives little joy of mastery. The first principles are vital, and unless they are mastered progress is hampered and but a limited development is possible. They are: A good standing position, erect, well balanced, firm yet free. Correct holding of the violin and the bow. Correct position and carriage of the left hand, the fingers well over the strings. Skill in drawing the bow straight, strictly parallel with the bridge, a little nearer to the bridge than to the end of the fingerboard. The ability to draw the bow evenly and with equal pressure over the whole length, and over its two halves, upper and lower. To effect the change of bow smoothly without alteration of pressure, producing a clean, clear sound of musical quality, not a mere noise.

It is an important part of the teacher's duty to show the pupil how to practise properly: unthinking repetition is deadening in its effect, and often leads to mind-wandering and merely mechanical movement without mental effort. The teacher should endeavour to make the pupil as active with his brain as with his fingers.

On commencing a study, a piece, or indeed anything, the greatest care should be exercised not to take up a fault or mistake: it may be played quite slowly but it must be accurate and well controlled.

It is not advantageous to play a study or piece from beginning to end a number of times. It is better to practise the difficult parts each in turn three or four times, consciously directing and controlling every movement, and then to play the whole.

The correct carriage of the left hand and position of the fingers, with economy of finger movement,

must be studied. This action is moderate in force and not too high, with quick upspringing. Too high an action takes too long; too hard a blow wastes force. The hammerlike percussion of the fingers should be forceful but inaudible, but better too much force than too little. Above all the stop must be absolutely true, and to perfect the intonation until it is above suspicion is of the utmost importance.

Sevcik's *Triller Vorstudien*, Books I and II, may be used with good effect.

Tone production is largely the work of the bow arm though not entirely so. The development of bowing should proceed from the first simple principle of drawing a straight bow and producing a sweet musical sound. Then master the fundamental strokes in turn: Legato, Détaché (forearm stroke); Martelé (wrist stroke); Connected Staccato, Spiccato, thrown stroke, Sautillé, Hopping Staccato, Flying Staccato, and Ricochet; from these singly and in combination an endless host of things spring and grow. The teacher has a sure guide in Sevcik's *School of Bowing Technique* which is both progressive and thorough.

The formation of a good tone must be ever in the teacher's mind. At first purity should be his chief aim, then to enlarge its volume, without affecting its quality. Having first learned to produce a good *mezzo-forte* he must on the one side strive for an increase up to *forte*, on the other to decrease to a *piano*. These things are the beginning of variety and gradation of tone and closely related to expression. The pupil should be encouraged to listen attentively to every sound he produces and to note its tone quality.

The Practice of Scales and Arpeggios. All great violinists and teachers are unanimous on the importance of scale and arpeggio playing as a means of developing the technique of the left hand, and, when one remembers how much of what may be called the warp and woof of music is made up of scales, sections of scales diatonic and chromatic, and of arpeggios of the common chord and of the

dominant and diminished seventh, another important side of it will be recognized. To play a scale well is no easy matter; several factors must work together exactly. The hand must be quick, the percussion of the fingers proceeding only from their joints, the fingers in the lower octaves falling evenly until the four are all on the string together, the fourth finger held a fraction of a second longer than the rest, until the first finger takes its note on the next string. The shifting through the higher octaves must be swift and quiet, the first finger remaining on the string throughout.

In this and in all technical study the following rule holds good: "the slower and more controlled the practice the more rapid the improvement." Teachers will find admirable materials for their purpose in the *Tonleiter Studien* and *Anleitung zum Studium der Accorde* by Schradieck and further in the *Sevcik Scale Book*.

Double Stops and Scales. Having experienced the difficulty of playing even a single note perfectly in tune, the pupil is often very timid in beginning to play double stops, but quite early some preparation should be made.

The study of scales in thirds, sixths and octaves in all keys, at first within a compass of one octave and beginning, of course, with the easier keys, is important. The practise of double thirds is one of the best means of shaping the left hand.

The Portamento or Slide. The pupil, by well controlled practice, having acquired certainty and facility in silent shifting, may now be taught to employ it otherwise than silently, as an embellishment. In this effect the shift becomes a slide and is smooth and clinging, the connecting bridge of sound audible over its whole length from note to note, the pace of the slide being suited to the expression desired.

The Vibrato. If the stop be firm and true and all things are in order, the pupil may begin the systematic study of the vibrato. At first he should not use the bow or hold the violin at the shoulder. It should be held under the right arm, the neck

across the front of the body until it reaches the left hand. The object of this is that the eye may control the vibratory movement; each finger standing on a true stop should be oscillated in turn, quite mechanically in a minute swing sideways. Only the thumb tip and the tip of the finger stopping the note must touch; in particular the side of the first finger should not touch the neck, the oscillatory swing proceeding from the hand and wrist only, every part of these being loose and free. This should be practised for a few minutes several times a day, and after a week the violin may be carried to the shoulder and the same movement practised, still without the bow and if possible before a looking glass, so that the eye may continue to control the movement. It is dumb until the bow gives it a voice, but it is important to establish a regular, swinging, sideway movement before using the bow.

Although the vibrato is used very freely in modern playing, the rule of "good taste" should always govern it. It must be studied seriously until all degrees are mastered and under control; only then can it cover the whole ground of expression.

The steady tone must be perfected, the pupil always remembering it is the groundwork, the vibrato adding life and beauty to it; a mere sentimental wavering is not enough; it soon becomes tiresome, being suited only to one phase of expression.

The study of the vibrato will be found to infuse new vitality into the pupil's effort, his violin will begin to sing as never before, and his enthusiasm will carry him on to perfect the vibrato until it will cover the whole range of musical expression.

The tone of the player may be described as unformed until the vibrato is incorporated with the work of the bow.

The Shake or Trill. The practice of Sevcik's *Triller Vorstudien* will do much to develop the power and quickness of the fingers; the finger must not be raised too high, but must spring up quite

clear of the string or the brilliancy of the shake is clouded. The movements must be made from the finger alone, the hand being quiet. The chief point to be aimed at is the development of the third finger (the most important shake finger) and, if possible, to train it to act independently of the fourth. The conformation of the hand sometimes renders this impossible, and the shake will only attain moderate rapidity and brilliancy; a hand with a free third finger possesses the best possible asset for the development of a fine brilliant shake, but such hands are rare.

The trill finger must always strike a true tone or a semitone, and in trying to develop rapidity of beat the intonation must be carefully watched.

There is a trick shake where movement proceeds from the wrist alone; its use is permitted only on long high notes. It is made by placing the third finger (just clear of the string) at the side of the second, a rapid vibrato from the wrist brings the desired result, without the finger moving at all.

Whether one possesses the right or the wrong kind of hand, the shake must be practised assiduously until the best possible development is attained, and although the fourth finger, owing to its weakness, can never equal the second and the third, it must not be neglected, for it is frequently used. Any violinist who possesses a fine shake may be justly proud of it, for it is one of the most beautiful ornaments.

Harmonics. The technical equipment of the pupil is incomplete without a knowledge of harmonics; their study, from the first simple phenomenon of open or natural harmonics to the artificial ones, both single and double, will be full of interest to the student and helpful, too, in perfecting the intonation, for the harmonic will not sound unless it is touched absolutely in the middle.

The art of harmonic playing was carried to its greatest perfection by Paganini, and his development of it is shown in his works. Spohr condemns the use of artificial harmonics and calls them "childish unnatural sounds which degrade a noble

instrument." On the other hand epoch-making violinists such as Ernst, Laub, Vieuxtemps, Wienawski, and many other great players used them with extraordinary skill and effect. One must conclude that a knowledge of harmonics is absolutely necessary to the violinist and a part of his technical equipment. The teacher will find in the *Joachim and Moser School*, Part IIA, and in the *David Violin School*, Part II, all the information he needs.

Course of Study. The pupil's course of study will generally be divided under three heads, viz., technics, études and solos. Serious solos and also the lighter form—salon pieces—must not be forgotten. The art of the salon player is rather a thing by itself; always associated with delicate perception, intimate feeling and faultless delivery, it surely has a place in the formation of style.

The Formation of Musical Taste and Style. The cultivation of style in the performance of all solos must be assiduously pursued and should begin with the first melody, when the teacher shows some little touch, appropriate, and distinctive, which he will call upon the pupil to imitate and reproduce. The teacher has in this a great responsibility, for his example and guidance lie at the root of the matter: the pupil is led from one piece to another in progressive order until, with the gathered experience, he can, unaided, perform any piece within his technical grasp.

The Ear and Ear-Training. A fine ear is a rare thing, and, if happily it is associated with the gift of absolute pitch, a priceless possession to the violin student. However good the ear is, its training must never be overlooked and forgotten, even when it is so far advanced as to distinguish the finer shades and quality of tone.

In conclusion let me remark that, up to a certain degree of advancement, only a little common sense and application are required to play quite nicely upon the violin if the pupil is under the direction of a good teacher. For those who have a gift and the ambition to excel, closer application

and longer hours of study will, of course, be necessary.

It is no longer necessary to go abroad to get first-rate violin lessons, or indeed, lessons on any instrument or branch of music. The curriculum of our great teaching institutions is well arranged in every respect, and their professors are alive to the latest developments of the art of teaching. Many of them are or have been eminent soloists and exponents of their particular subject on the concert platform, and their pupils will compare with those of any school in the world.

SECTION XIII

THE TEACHING OF THE PIANOFORTE

THE art of playing the pianoforte has undergone almost as many changes as the construction of the instrument itself; and whilst, in some respects, these changes of method have adapted themselves to the manifold varieties of instrument in use from time to time, the aim of most of the chief performers and teachers has been towards the foundation of a clear and brilliant technique, and the production of a full tone capable of considerable gradation.

These objects have been sought and achieved by such diverse modern authorities as Clara Schumann, Leschetizky, and Deppe; and, though it is obvious that the means employed by various teachers and founders of schools of playing will differ in detail, certain elementary principles may be said to govern all sound and careful teaching. In this short article it is not, however, possible to do more than outline a course of study suitable for beginners, briefly suggesting the lines upon which such study may be continued, and laying stress upon points liable to be neglected during its pursuit.

A pianoforte teacher must, first of all, recognize, as Mr. Franklin Taylor has pointed out, that the demands made by music upon an executant are of three kinds: "Mechanical, intellectual, and emotional." For beginners, the mechanical side of piano-playing must, of necessity, receive chief attention; but, inasmuch as in the very early stages of study a pupil is concerned also with the mastery of musical notation and its various complications, the intellectual faculty is almost immediately brought into play to some small extent.

Finger and Wrist Training. The pianoforte is, in a great measure, a mechanical instrument. Every sound that is made upon it must be produced by percussion, but the force of that percussion can be regulated to a nicety, and thus considerable musical

variety can be achieved. The question of the desirability of cultivating finger-action to produce a forceful blow upon the keys is one much debated upon by teachers of differing schools of thought. Since, however, the acquirement of a brilliant finger-touch gives the pupil more command over the keyboard, and greater agility and brilliance in playing, it may well be argued that there is no better beginning than the training of the fingers to strike the keys clearly and rapidly. Despite all that may be said to the contrary, correct movements of the fingers depend upon correct muscular habits. If we desire to possess a mastery of gradations of tone, the first qualification for this accomplishment will be lacking if our fingers are not trained to perfect independence, and if their movements are not completely under our mental control. Nor can sensitiveness of touch, which is so all-important, begin to exist until we are able to exact this obedience from our fingers.

At the same time, great care must be taken to avoid over-straining of the muscles and stiffness; and it may be well, in some cases, to give exercises to develop suppleness of hand and wrist, and looseness of arm, in conjunction with the ordinary elementary finger-work. As a rule, the joints of untrained fingers are stiff and unmanageable, and the first thing to be acquired is dexterity of movement. The pianist has to combat the natural tendency of the hand, which is to close in the position of grasping. As a result of this tendency, the beginner may be inclined to "hump" the back of his hand, and while this is the condition little energy can be given to the touch, which needs to come chiefly from the third joint of the fingers—the joint nearest the body of the hand. As one sits before the middle of the keyboard, at a convenient height, the learner must keep forearm, wrist, and hand approximately in a straight line, and the fingers curved so that the keys may be struck with the finger-tips. In the case of the thumb, the fore-part only (near the nail) should come in contact with the key. It may not be necessary to lift the fingers high

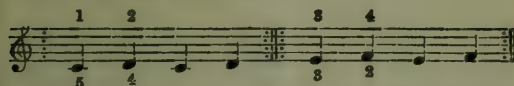
above the back of the hand, but care must be taken that the fingers (including the thumb) have equal firmness, and that their upward movements are uniform in distance and downward movements uniform in direction. There must be no motion of any kind other than that necessary for striking the keys.

To train each finger equally, one may begin with a "slow trill" exercise, employing two fingers only at a time. The following is the best order in which to practise this, since it avoids using the same finger in any two consecutive trills—

R.H. (separately.)

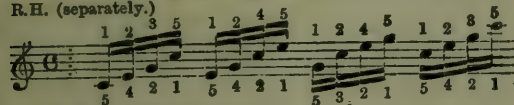


L.H. (separately, 8ve lower.)



From this one may pass on to ordinary five-finger exercises, such as are given in the collections of Schmitt or Plaidy. Passages in broken chords, similar to the following, may next receive attention—

R.H. (separately.)



L.H. (separately, 8ve lower.)



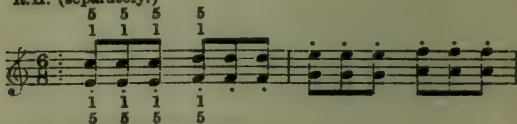
The positions, order of notes, and accentuation should be varied, as the teacher may determine.

All these exercises should be practised *legato* (i.e. the movement of the lifting of one finger and the striking of the next should be simultaneous). The

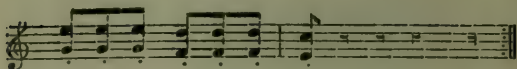
sounds of the two notes must not be detached from one another, neither must they overlap.

These and similar exercises may also be practised with *staccato*, or detached touch. A pure finger-staccato, for single note passages, consists, as described by Hummel, in "hurrying the fingers away from the keys, very lightly and in an inward direction." Wrist-staccato is more profitably studied in dealing with passages of double-notes, preferably sixths, and (when the hand is large enough) octaves. Simple exercises of repeated notes—

R.H. (separately.)



L.H. (separately, 8ve lower.)



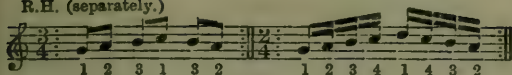
will be found most generally useful in training the wrist.

Scales and Touch. Before anything more than elementary wrist staccato is undertaken, however, the student should begin the study of scale-playing. Here a fresh difficulty confronts him, that of passing the thumb smoothly under the hand. He may be prepared by the use of exercises such as are given on the following page.

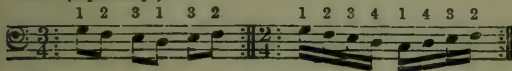
In these, care should be taken to make the required movement evenly and gradually, so that the thumb is situated above its own particular note a little before the time arrives for that key to be struck. The hands should be turned or inclined slightly inwards, a position which will facilitate this movement.

When some proficiency in playing the various scales in Major and Minor keys has been gained, extended arpeggios may be attempted. In these,

R.H. (separately.)



L.H. (separately.)



the difficulty of passing the thumb is greater than in scales, for it has to pass a greater distance. The pupil must make no jerks or false accents; and when the thumb plays every third note, it is advisable to practise in distinct groups of *four* notes, and thus avoid giving the accent to the thumb in each group.

When the student has acquired some finger control, he may be taught the principles of *cantabile* touch, in which the finger joints are loose and inactive, and the tone is produced solely by means of arm-weight. He must also be made to realize that, from the nature of the pianoforte, an absolute *legato* is impossible, since each note must have a fresh attack. The *effect* of true *legato* is nevertheless achieved by command of *variety of tone*. In learning to play smoothly, by varying the tone of each note, we are taking our first step towards the chief factors in musical expression, phrasing, and punctuation. This is a large subject upon which many books have been written.

Sight Reading. No article on pianoforte teaching, however brief, can be complete without reference to the importance of the study of sight-reading. A very distinguished teacher, Mr. J. Alfred Johnstone, has recommended that "from the very first lessons, one-fourth of the time of each lesson should be spent in going over fresh notes." Quickness of eye is one of the most necessary accomplishments for a pianist, for, without such quickness, attention due to details of phrasing and interpretation has to be detained for the laborious process of spelling out the mere notes

In conclusion, the teacher must be warned against the common practice of pushing his pupils on too fast. If he will take the trouble to prepare for himself a comprehensive list of studies and pieces in the order in which they may safely be studied, he will not only save himself continual trouble, but will be sure of making no grievous mistakes in this direction. The lists should not only be carefully graded, but should give considerable variety of style. It is a common error to suppose that the preparation of works of great difficulty renders the mastery of lesser difficulties more easy. Safe progress is possible only when careful consideration is given to each step in the pupil's development.

References—

- JOHNSTONE, J. A. *The Art of Teaching Pianoforte Playing.*
MOORE, G. P. *The First Principles of Pianoforte Technique.*
REDDIE, C. F. *Pianoforte Playing on its Technical and Aesthetic Sides.*
TAYLOR, FRANKLIN. *A Primer of Pianoforte Playing. Technique and Expression in Pianoforte Playing.*

SECTION XIV

TRAINING A SCHOOL BAND

THE first problem that confronts a musician undertaking to train a school band is generally that of the composition of the band itself. In girls' schools, it is usually limited to stringed instruments and pianoforte, though a few girls occasionally take up various wood wind instruments—flute, oboe, or clarinet. In boys' schools the orchestra is commonly composed of strings and as many wind instruments as can be mustered (generally speaking, a few wood wind instruments and a cornet or two), with a pianoforte, or harmonium, or both, to fill in gaps in the score.

A good balance of tone may be expected from six first violins, six second violins, two violas, four violoncellos and one double bass; and, if these proportions can be approximately maintained, the number may be increased to any reasonable extent. The number of second violins will probably often exceed the number of firsts; but, as some of the players will be weaker, the whole balance will not suffer. If there is any difficulty in obtaining a viola or double bass player, it must be borne in mind that a violinist can easily take up the viola if he or she will learn the alto clef and devote a little practice to the instrument; while any member of the school staff, old boy, or old girl, who has had pianoforte or vocal training, and has a good ear and half an hour's leisure a day, can be invaluable on the double bass.

Method of Training. In the elementary training of the strings, an excellent plan is to interest the young players by playing *sostenuto* chords, in order to practise them in beginning and ending together, and in depending entirely upon the conductor's stick for the duration of the chord. Any common chord may be chosen, one note of the chord being

taken by each department of the strings, no double-stopping being allowed. The chord may then be played *fortissimo*, and held on for a definite number of slow metronome beats, or for an ordinary pause. The maximum tone, being used for the *ff* chord, should be halved for a *f* chord, halved again for *mf*, again for *p*, and again for *pp*.

Sforzando chords may be practised in the same way, *crescendo* and *diminuendo*, and so on for all degrees and variations of tone. After faithful practice, the results are quick and invaluable. Another thing that is helpful is to make all the young players learn to beat time themselves, practising the various rhythms in turn; this makes them realize what the conductor is doing at the different parts of a bar.

We have always found it necessary to insist upon a school band's playing with a *full* tone, by which is not at all meant a loud or noisy tone, produced by scraping or overplaying, but a thoroughly good tone, such as one gets only when intonation is perfect and the individual instruments are in good order. This last consideration is most important, as every conductor knows who plays a stringed instrument himself; but it is too often overlooked, or not realized, even by accomplished musicians who do not know by sad experience into what a parlous state violins and 'cellos can get when neglected. The first and greatest need for the young player is to have his fiddle in good order; the pegs must not stick, nor must they run down: they must work properly or the instrument will never be in tune, and nothing destroys the confidence of a musical person more than hearing himself out of tune with the other players. More time is wasted in a school band by the endless tuning of refractory violins and 'cellos than will bear thinking of. With inexperienced players, the conductor should make himself responsible for the tuning of the instruments—not that he should personally handle and tune them all, but that he should be the judge of whether they are accurately in tune. All the players should, of course, tune to the same standard

A, taken either from the pianoforte, or from the oboe, if there is one.

An interesting fact was noticed during a visit paid by Sir Henry Wood to a country orchestra which he was good enough to conduct at a concert. He went to the orchestra room, before the concert began, with a tuning-fork ($A = 439$, the pitch which we are all trying to regard as fixed at last in this country), which was mounted on a wooden box to increase the volume of sound; and with this tuning-fork he gave the pitch to each player in turn, and made sure that every instrument was really in tune. So much trouble, of course, brought its own reward.

Choice of Music. After these preliminaries, the players will proceed to the study of the music chosen for them by the conductor with a due regard to their capabilities; and here let us say what will perhaps bring down condemnation on us from some strict musicians—that the best way to *get hold* of a school band is to make them study a hard piece of music, something that will immediately rouse their enthusiasm and stir their energies by giving them something at which they *must* work. Side by side with this, practise a piece which is quite simple, and which they can learn to play perfectly. If the band is elementary, and consists of strings and pianoforte only, there are suites by Handel, Purcell, and St. George, all of which afford admirable practice; and there are many well-known folk-songs arranged for school bands (Novello's "School Band Music") which are quite suitable.

If the band contains one or two more accomplished players, there are string concertos by Handel and Corelli which are splendid practice and a joy to work at: these usually require two or three players capable of taking a solo part. As soon as possible, the playing of Haydn's symphonies should be essayed: they are an inexhaustible supply of admirable music, admirably suited to our object. If the band includes a flute or oboe player, so much the better; if a clarinet, he or she will probably

have to play the oboe part. If there are no wind instruments, the pianoforte part must be skilfully arranged so as to fill in wind instrument melodies and to strengthen those passages which are for full orchestra; *but the pianist must by no means be allowed to play the notes of the solo passages of the violins or 'cellos, particularly of the florid first violin part.* This must be arranged by the conductor, and carried out unselfishly by the pianist.

In practice, it will be found quite necessary to work at the string parts, not only in combination, but each by itself; otherwise, in all probability, there will be a great deal of inaccurate playing. Each department of the strings must be prepared to play its part through alone. It is a great mistake to allow all the good violin players to play first violin; some must be kept for the seconds; and the post of leader of the second violins is a most responsible one, calling for intonation which shall set a standard for the weaker players, and for special qualities of courage, musical feeling, and rhythm.

The players in a school band should, at every opportunity, go to hear symphonies and other orchestral works well performed.

SECTION XV

THE GRAMOPHONE IN EDUCATION

THIRTY years ago the talking machine was a small hand-driven appliance playing 3-in. and 5-in. discs, reproducing sounds that could hardly be regarded as musical; to-day the gramophone is a musical instrument, playing 10-in. and 12-in. discs that reproduce music. This rapid evolution has been brought about by highly intensified mechanical and scientific study, combined with diligent research.

It is because of the high state of perfection reached in the modern gramophone and record that educationists have recognized these to be indispensable factors in the equipment of scholastic establishments. There are people still prejudiced against the gramophone's being used as an aid to serious study of music on the ground that it is a mechanical apparatus. This prejudice is entirely superficial. (The gramophone is no more and no less mechanical than the pianoforte and organ). The manufacturers are untiring in their efforts to improve the gramophone and the record. There is no "standing still" in the industry: minor changes towards absolute perfection are being made constantly. It is unlikely that alterations of a dynamic nature will be effected; the co-ordination of "small things" covering a number of years will, in themselves, bring about the desired consummation.

The gramophone can be employed in at least two departments of education: Music (including marching and calisthenics), and Languages.

Use in the Study of Music. School children do not hear enough music. Generally speaking they hear only music played on a pianoforte. (Singing, of course, is a welcome feature of school life, but children do not *hear* much singing while they sing themselves.) The pianoforte is not deprecated

in any way, but its limitations hinder an adequate study of music *quâ* music. The pianoforte has its own idiom, and to this idiom it reduces all music that is played upon it. Consequently, an orchestral work or an operatic excerpt becomes distorted when played upon the pianoforte. All the tone and colour values are lost. The instrumentation is obliterated; the orchestration and vocalization cannot be studied. The gramophone does give a faithful interpretation of the composers' ideas, and from the record we can study the musicians' intentions. The gramophone reviews for us the whole gamut of musical invention. Examples covering the whole field of musical art can be heard time after time. The gramophone is the teacher that never tires and never varies. The pianoforte (together with the blackboard) must always remain the basis for analytical work in music, the gramophone being used to render the complete composition under discussion. The importance of the teacher is not diminished in any way by the use of the gramophone. In fact, the teacher finds that his or her musical knowledge demands extension as soon as the gramophone is used for illustrating the larger forms of music, such as the sonata, symphony, opera, etc.

For very young children the gramophone can be used for playing the music required in the development of Rhythmic Expression. There are plenty of records to be had of tunes with marked rhythm (regular and irregular). By calling in the aid of the gramophone the teacher can give undivided attention to the class, which is impossible if the pianoforte has to be played by the teacher.

The gramophone is indispensable in the "Appreciation of Music" class. "Musical Appreciation," or aural culture, means the training of the faculty of listening. This branch of musical study is now actively pursued in thousands of schools. There are millions of people who, although they cannot play an instrument, are keenly interested in music. We must provide for this large

army of "Listeners," and this is just what "Musical Appreciation" is intended to do. About a quarter of a century ago Mr. Stewart Macpherson, F.R.A.M., and a small body of earnest musicians set about to devise a scheme of aural culture, and, despite vigorous opposition (for many years) from executants, these pioneers are building up a public that is *hearing* music intelligently. The "performers" were so short-sighted that they could not see that they would be better served when surrounded by a public trained to *listen* to the music they interpret.

In order to become a trained listener it is necessary to hear much music. It is impracticable to have orchestral and other large concerts in schools. The difficulties of taking children to public concerts are very great. There is only one way of bringing real music to the children, and that is *via* the gramophone. The scope is unlimited, and the variety is endless. A lecture-concert, dealing, we will say, with a phase of the historical development in music, can be given with a gramophone and a few records at a cost that is, comparatively speaking, trifling. And the same lecture can be repeated at will.

It is unnecessary to comment upon the use of the gramophone in school marching, calisthenics, etc.

Use in the Teaching of Languages. The phonetic study of any language is made accessible to every one now that the gramophone record can reproduce speech with the *nuances* clearly defined and standardized pronunciation. Records are in existence of practically every language and important dialect spoken in the world, and these can be brought into the classroom, and repeated as often as required. There are about 1,400 languages spoken in the British Empire; how can the gramophone be ignored?

The gramophone is *the* domestic instrument of to-day. Its use at school (especially for music) must influence the artistic life of the entire nation. Music, being the communal art, does affect the

well-being of peoples; good music uplifts them, bad music degrades them. The gramophone is destined to play a large part in the social and spiritual activities of the world. The intelligent and discreet use of this instrument can help to raise the national status through the constant hearing of good music.

Music has many times helped to shape the destinies of empires, kingdoms, peoples, and individuals. Its influence has not lessened. The gramophone has carried music into our homes, and has set up a personal contact with the art hitherto unknown to all but the highly developed executant.

The manufacturers of gramophones have realized the educational value of the gramophone as a means of directing public musical taste. At least one important company has founded an Education Department, in order to co-operate with educationists in the use of the gramophone in schools, so that the musical horizon of children may be made as extensive and comprehensive as possible.

SECTION XVI

TO ARRANGE FOUR-PART MUSIC AS TWO-PART MUSIC

CONSIDER first unaccompanied music. So far as possible, the two parts should *suggest* complete harmony.

1. Progressions of 3rds and 6ths are good, but become monotonous.

2. Parts moving in contrary directions are effective if the passage begins and ends with a 3rd 6th, 8ve, or unison).

3. A 2nd is generally good if followed by a 3rd or 6th.

4. A 7th is good when it is a dominant 7th, a prepared discord (properly resolved), or a passing-note.

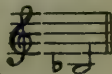
5. Octaves, unisons, and 5ths are good used sparingly (and not, of course, consecutively).

6. The augmented 4th is good when the parts move from it in contrary motion.

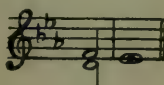
7. A perfect 4th is weak, and unmusical at (a) the end, (b) a pause or long-sustained note, (c) the end of any important phrase or cadence, (d) and generally at the beginning. The 4th is good if a passing-note, especially if *unaccented*; it is tolerable if prepared (and resolved on a 3rd.)

A succession of two or more perfect 4ths is particularly unmusical.

Young contraltos should not sing lower than B, or Bb;



If the treble ends on the tonic note, the 6th below is the best contralto note. But, for young voices, if the treble ends on any note lower than G, the contralto should end in unison, *e.g.* :—



The same remarks apply to the endings of important phrases. Similarly, the first note in any key lower than G (major or minor), should be *in unison* (assuming the parts to start together).

Older contraltos can sing down to G, and may begin or end with a 6th (or unison) in any key not lower than Eb major.

Crossing of Parts is not advisable, except in music of an imitative or canonic character. The tenor part is often more melodically interesting than the contralto, and one is sometimes tempted to let the contraltos sing the tenor *an octave higher*. This is rarely good.

Consecutive perfect 4ths between treble and contralto are common in four-part music. They can often be remedied in a two-part arrangement by taking such tenor notes (at their real pitch) as form a more agreeable harmony.

If, however, such tenor notes should bring the second part too low, or so *generally low* as to produce a sense of dullness and heaviness, it is better to have occasional whole phrases in unison.

Accompanied Music. The only real difference is in the treatment of the fourth. An accompaniment partly replaces the vocal tenor and bass; and the fuller and richer the accompaniment, and the *nearer to the singers*, the more effective will it be. With a piano and the choir at opposite ends of a large room, any weak vocal writing will be as apparent as if no piano were used.

Assuming a good, full accompaniment near the choir, the best composers have sometimes written consecutions of 4ths, etc., which would be unmusical if unaccompanied.

N.B.—Messrs. Boosey, Curwen, Novello, and other publishers, supply two-part arrangements of many four-part compositions, and much can be learned by comparing these arrangements with the originals.

SECTION XVII

THE TONIC SOL-FA SYSTEM

THE Tonic Sol-fa system is a scheme designed to present and teach, in a natural and orderly manner, the material of the art of music. It is claimed by its most experienced apostles that its principles can be applied usefully not only to elementary musical study, but also to the most advanced tonal and rhythmical problems.

The Tonic Sol-fa notation and the method of unfolding musical facts with which it is allied (together described as the System) are in this explanatory article considered separately.

The Notation. The notation, on its tonal side, is based upon a practice of associating monosyllables with the degrees of the musical scale that has been in use in Europe since the eleventh century. In that distant period, Guido, an Italian monk, chose (adventitiously), for educational singing purposes, the syllables UT RE MI FA SOL LA (SI being subsequently added), from which those in use all over the world to-day are directly derived. Other syllabic systems have from time to time been advocated, but the Guidonian syllables, with only slight modification throughout the ages, have held the field.

Psychological Data. We now consider the chief acoustical and psychological data that form the subject-matter of the system. Musical sounds may be regarded—

1. As points in the whole range of pitch. These points are referred to as the *Absolute Pitch* of a sound, and they are named by the first seven letters of the alphabet (A, B, C, D, E, F, G), or shown by *Notes* placed upon a Staff of lines (the *Staff Notation*).

2. As distances, reckoned by the number of steps from one sound to another in the range, or ladder,

of pitches selected for musical use. These distances are referred to as *Intervals* (as 2nd, 3rd, 4th, etc.). Each interval has a characteristic effect.

3. As a group, each member of which is felt to be related to all the other members. When all the members of the group are arranged in order of acuteness, they form the *Musical Scale*. The "scale" is independent of absolute pitch (*i.e.* its effect is the same whether it uses high or low pitches). A tune, so far as tonal relations are concerned, is simply a particular order of the degrees of the scale; its identity is preserved whether high or low pitches are used, so long as its interval relations are constant.

In this wholly subjective aspect of tonal relations, each single member of the group acquires a *mental effect*, which, in a mysterious way, is the sum of its interval relations to *all* the other members of the group, and which is distinct from any *one* interval effect, or from the particular interval by which in a tune it may be preceded; and one of its members, distinguished as the *Tonic* or *Key Note*, seems to the mind to be a point of maximum repose. The experience that the Sol-fa syllables can be easily associated with these mental effects is the chief foundation of the Tonic Sol-fa method, and all other "Movable Doh" methods. By it, sight-singing and the conception of sounds from names or signs are made independent of interval observation; a priceless gain for the young, and for the great mass of humanity, who cannot give much time to musical study. The limitations of the applicability of this associative power of the mind cannot be dealt with here.

It must be noted that no isolated pitch has any musical sense. Musical significance arises only when one pitch is contrasted or associated with another. A rose is a rose, no matter by what other flowers it is surrounded. But any one sound in music may be, as it were, a rose, a dahlia, or a hollyhock in turn, just as its surroundings are varied. It is this great and significant psychological fact that dwarfs the importance of pitch as a study

and emphasizes the outstanding importance of *Relation*.

The Tonic Sol-fa notation (so called because the syllables are used to show relations to the Tonic), in the first place, proclaims relation, and leaves pitch to be discovered, if wanted; the Staff notation proclaims pitch, and leaves relation to be discovered.

The Tonic Sol-fa method, and other similar methods based upon the use of Sol-fa syllables [movable doh method], are also ways of discovering relations from pitch data, as shown in the Staff notation.

All who advocate the use of the Sol-fa syllables, or any method, do so on the ground that they believe them to be ancillary to the understanding of the Staff notation. Tonic Solfaists claim to have made many thousands of readers from the Staff notation, but they also claim an independent utility for their own notation.

Acoustical Data.

THE SCALE. The Degrees of the Scale are noted by their initial letters of the Sol-fa syllables.

DOH¹

TE

.

LAH

.

SOH

.

FAH

ME

.

RAY

.

DOH

A middle or unmarked octave is shown thus—

l

s

f

m

r

d

Higher and lower octaves are shown by *Octave marks* placed at the right of the letters, thus—

High Octave.

Lower Octave.

*t*¹
*l*¹
*s*¹
*f*¹
*m*¹
*r*¹
*d*¹

*t*₁
*l*₁
*s*₁
*f*₁
*m*₁
*r*₁
*d*₁

Still higher or lower octaves are shown by the figures 2 or 3, etc., placed in the same way.

PITCH. The usual alphabetical names are used to identify absolute pitch: A, B, C, D, E, F, G.

At the beginning of a piece the pitch of the Doh is stated thus—

DOH = G or key G.

BASS PARTS. Men's voice parts, and basses generally, are octave-marked an octave higher than they sound. This plan avoids a multiplicity of octave marks, and accommodates itself to the instincts of adults of both sexes when singing together.

SHARPS AND FLATS (*Chromatics*). Sharps are shown by adding "e" (pronounced *ee*); flats by adding "a" (pronounced *au*) to initial letters of the scale degree names.

MINOR KEY OR MODE. Controversy arises as to whether the Minor scale should be solfaed as from "doh" to "doh¹", or as from "lah₁" to "lah." Practice has settled that the "doh" minor plan is almost insuperably difficult, and that the "lah" minor plan is natural and easy. The "lah" minor fits in with the key signatures, and the presentation of major and relative minor keys in the Staff notation. The forms of the minor scale are, therefore, shown thus—

<i>l</i>	<i>l</i>	<i>l</i>
<i>se</i>	•	<i>se</i>
•	<i>s</i>	•
•	•	<i>ba</i>
<i>f</i>	<i>f</i>	•
<i>m</i>	<i>m</i>	<i>m</i>
•	•	•
<i>r</i>	<i>r</i>	<i>r</i>
•	•	•
<i>d</i>	<i>d</i>	<i>d</i>
<i>t₁</i>	<i>t₁</i>	<i>t₁</i>
•	•	•
<i>l₁</i>	<i>l₁</i>	<i>l₁</i>

Ba or *bay* is a special name for the sharp sixth of the minor scale.

CHANGE OF KEY. This is shown by the device of a *Bridge Note*—

d m s m s d t, d d s f m r d t, d

The small "s" indicates that "soh" is to become "doh," and the small "d" that "doh" is to become "soh."

Time and Rhythm. The facts under these heads include the *Pulsation* of music, varied *Accent* or stress, and the relative duration of sounds. The effects of time-value plus accent as a combination are classed as *Rhythm*. This word also defines groups of values and accents that seem to belong to one another and make a phrase. Refinement of contrasted accent are beyond the reach of notation. Therefore, only broad accents are shown by signs. Pulses (conventionally called *Beats*) are recognized as *strong*, *medium*, and *weak*. The grouping of pulses is called a *Measure* (equivalent to a *Bar* in Staff notation).

An upright line shows a strong pulse, a shorter upright line a medium pulse, and a colon a weak pulse. A double line (double bar) shows the end of a section or piece. In the illustration given below, S is for strong, M for medium, W for weak.

Two-pulse measure | ^S ^W || : || ||

Three-pulse measure | ^S ^W ^W || : || : || ||

Four-pulse measure | ^S ^W ^M ^W || : || : || ||

Six-pulse measure | ^S ^W ^W ^M ^W ^W || : || : || : || ||

Other possible measures (nine-pulse, twelve-pulse) are similarly shown.

PICTORIAL TIME. As pulses have equality of value (although they may be *all* fast or *all* slow), it is considered advantageous that pulse-signs

should be equi-distant to the eye. Therefore, a long sound occupies relatively much more space than a short sound.

A note (the word is used conventionally to describe a Sol-fa initial letter) placed alone is a pulse space in value. A continuation is shown by a horizontal dash. A rest is shown by an empty space.

Four-pulse measure: $l d : - , : s l m : - , - : - ||$

Here DOH is two pulses in value, a pulse rest ensues; SOH is a one-pulse note, and ME a four-pulse note.

PULSE DIVISION. The common divisions of a pulse or beat into Halves, Quarters, or Thirds are shown by the use of dots and commas—

$\begin{array}{c} \frac{1}{2} \frac{1}{2} . \frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4} \quad | \quad \frac{1}{3} \frac{1}{3} \frac{1}{3} . \frac{1}{2} \frac{1}{4} \frac{1}{4} \quad || \\ \cdot \cdot , \cdot , \quad | \quad ' ' \cdot \cdot , \end{array}$

Combinations of dots and commas show other ways of distributing values inside the pulse.

The Tonic Sol-fa Method. Signs and symbols that do not conjure up definite ideas are truly a dead language. Yet such a language is widely taught to young people, and certificates are awarded to those who show proficiency in its paper use. The educational world is beset with systems, toys and games that profess to teach music merely by teaching its alphabet. The crucial test of a method is the welding of such an inextricable connection between actual things and their signs that they inevitably co-exist in the mind. It has been well said that anyone claiming to be a musician should be able to hear with his eyes and see with his ears.

The Tonic Sol-fa method is based upon psychological laws. To familiarize a pupil with the thing first and then to rivet it to an unmistakable sign is a principle acted upon at every stage. By this means the notation becomes the spontaneous and living language of the mind.


The scale is taught piecemeal on a chordal plan. The "pillar" tones, DOH, SOH, ME (in this

order) are taught first. From the beginning, the aesthetic sense of the pupil is awakened by the appeal of the *Mental Effects* : the firm repose of DOH ; the bold, exhilarating SOH ; the pensive calm of ME. When this first tonal step is fairly well conquered, the expectant interrogative RAY and the piquant upward—suggesting TE are added. Next, the sombre side of the scale is introduced, and its effect is enhanced because it has so far been withheld. FAH is shown to be expectant of the ME, but, more than that, it is felt to be solemn and sometimes stern. Finally, comes LAH, the sad and almost tearful daughter of this wonderful family. The scale thus slowly developed is now rooted in the mind as a thing of beauty, and it forms the solid basis for all other tonal developments. It has been said that Tonic Sol-fa is a mechanical method. No accusation could be more untrue. In the hands of an expert teacher it provides, before all other things, an education in the poetry of sound.

EAR EXERCISES, involving the recognition of what is performed *to* the pupil, are a feature of every lesson: they serve to confirm the association of thing and sign built up by sight singing.

All through these and later stages, much use is made of the chart called the *Modulator*, which exhibits the scale in its conventional up-and-down relationships. There is really no up-and-down movement of sound, and this is why the horizontal Tonic Sol-fa notation is so readily associated with the scale degrees.








Time, accent, and all that is covered by the term "rhythm," are taught side by side with tonal details. It is noticed that, while we consciously *count* in pulses or beats the values of long notes, we *recollect* rather than calculate the effect of divisions of the pulse. Thus, while it would be difficult even for a musician to imagine the effect of a pulse divided into $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, he would immediately conceive

it when the division is presented thus: $\overset{6}{S}$ 

In fixing this association of rhythm and notation

it is found that the easily-felt accents of words are of great educational value. Teachers of music on any system and conductors instinctively have recourse to this device when they use nonsense words to give a conception of accent and value to an executant. This idea has been systematically worked out in connection with the Cheve method, and many years ago it was adopted by Tonic Sol-faists.

Time-Names or Rhythm Reminders. The syllables chosen form rhythm reminders, although inaccurately they have come to be called Time-names. A few are given as specimens—

Taa	= whole pulse		taa
Taatai	= halves		taa tai
Tafatefe	= quarters		tafa tefe
Taatefe	= $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{4}$		taa tefe
Tafatai	= $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{2}$		tafa tai
Taa-fe	= $\frac{3}{4}$ $\frac{1}{4}$		taa-fe
Taataitee	= thirds		taa tai tee

The rhythm names must be applied skilfully, if they are to be a real educational aid.

Inasmuch as all musical art, except some of its recent radical developments, is based upon the common scale, it follows that *harmony* must be approached by this path. But it is in sight-singing, and the provision of a clear outlook on the material of musical art generally, that the system has been of such world-wide utility. To-day its advocates have the satisfaction of noting that many new and sane methods have adopted the principles and practices for which they have striven.

History. As stated above, Guido in the eleventh century was first—in Europe, at least—to use monosyllables as mnemonics of tonal effect. In the Elizabethan period, and later, syllables were used

as sight-singing aids; but in the eighteenth century, solo-singing teachers in Italy began to use them merely as means of practising vowels, a heresy perpetuated to this day, and which led to the syllables being employed, or it might be said degraded, to name absolute pitch. About 1824, Miss Glover (1785-1867), in her school at Norwich, found that she could teach her pupils to read from the syllables without using the ordinary notation, and to make this plan known she published a *Scheme for Rendering Psalmody Congregational*. In 1841 this book attracted the attention of the Rev. John Curwen (1816-1880), a Nonconformist minister, who soon realized the important potentialities of the idea, and from that time forward, devoted his life to the improvement of the notation and the promulgation of the system.

SECTION XVIII

MUSICAL TERMS

MUSICAL terms are borrowed from many languages, Italian predominating. They refer chiefly to: (1) force—loudness or softness; (2) pace or speed; and (3) style—manner of performance. There are also (4) the names of various musical instruments; (5) notational names (*e.g.* bar, accent, clef); and (6) general directions to the performer (*e.g.* *Da capo*, *Volti subito*, *Démancer*).

The following list embraces the expressions most frequently used—¹

A. (*I. and F.*) At, by, for, with, in, etc.; *à deux mains*, with both hands.

A cappella. (*I.*) In Church style.

Acciaccatura. (*I.*) A short grace note.

Adagio. (*I.*) Slowly.

Ad libitum. (*L.*) At will—"go as you please."

Agitato. (*I.*) In agitated style.

Al fine. (*I.*) To the end (*e.g. dim. al fine*).

Alla breve. (*I.*) In *minim* time; so many minims to the bar.

Alla marcia. (*I.*) In the style of a march.

Allegro. (*I.*) Lively, quick.

Andante. (*I.*) Slow.

Animato. (*I.*) With animation, spiritedly.

Appoggiatura. (*I.*) A grace note.

Arpeggio. (*I.*) In harp-music style; successive chordal notes.

Assai. (*I.*) Very.

A tempo. (*I.*) In time, back to original speed.

Bassoon. A reed wind-instrument of low pitch.




Ben. (*I.*) Well. *Ben sostenuto*, well sustained.

Bind. (1) A sign which ties notes together; or (2) a bracket.

Cadence. (1) A shake or trill forming an ending.

(2) The end of a musical phrase.

¹ F French; G, German; I, Italian; L, Latin.

- Cadenza.** (*I.*) A cadence or a florid ending.
- Calando.** (*I.*) Becoming slower and softer.
- Cantabile.** (*I.*) In singing style.
- Cantata.** (*I.*) A short vocal work either sacred or secular.
- Chord.** A number of simultaneous sounds.
- Chromatic.** Belonging to a semitone scale.
- Clarinet.** A wood-wind single-reed instrument.
- Con.** (*I.*) With. *Con espressione*, with expression.
- Counterpoint.** The art of adding one or more melodies to a given melody.
- Crescendo, cres.** (*I.*) Increasing in tone, becoming louder. Sign indication 
- Da Capo or D.C.** (*I.*) From the beginning. A repeat.
- Dal Segno or D.S.** (*I.*) From the sign . A repeat.
- Decrescendo or decres.** (*I.*) Decreasing in tone, becoming softer. Sign indication 
- Démâcher.** (*F.*) To cross hands.
- Diatonic.** Belonging to a scale consisting of tones and semitones.
- Diminuendo, dim.** (*I.*) Decreasing in force.
- Dolce.** (*I.*) Sweetly.
- Duet.** A composition for two voices or instruments, or for two performers on one instrument.
- Energico, con energia.** (*I.*) With energy.
- Espressivo.** (*I.*) Expressive.
- Fantasia.** (*I.*) A composition in free, fanciful style.
- Fin. (*F.*), Finale.** (*I.*) The end, or the last movement.
- Forte or f.** (*I.*) Loudly.
- Fortissimo or ff.** (*I.*) Very loudly.
- Fugue, Fuga.** (*I.*) A composition in contrapuntal style, built upon one or more subjects.
- Fugato.** (*I.*) A composition in the *fugue* style.
- Giusto.** (*I.*) Strict.
- Grave.** (*I.*) Low in pitch or slow in speed.
- Grazioso.** (*I.*) Gracefully.
- Gregorian.** Ancient plain-song.
- H.** B *natural* in German music, B *flat* being called B.

Harmony. A combination of sounds pleasing to the ear.

Hautbois. (*F.*) Oboe or Hautboy.

Immer. (*G.*) Always.

Incalzando. (*I.*) Increasing in pace and loudness.

In tempo. (*I.*) In strict time.

Intermezzo. (*I.*) An interlude.

Istesso. (*I.*) The same. *L'istesso tempo*, the same pace.

Lamentabile, Lamentoso. (*I.*) Mournfully.

Langsam. (*G.*) Slow.

Largo. (*I.*) Slow; literally, broad.

Larghetto. (*I.*) Rather slow.

Largamente. (*I.*) Slowly and broadly.

Legato. (*I.*) Bound, connected. In flowing style.

Leggiero, (I.) Légèrement. (*F.*) Lightly.

Lento. (*I.*) Slow.

Libretto. (*I.*) The book of words of a musical work.

M. Abbreviation of *mezzo* (middling), or manual.

M.M. Abbreviation of Maelzel's Metronome.

Maestoso. (*I.*) With dignity.

Marcato. (*I.*) Marked with emphasis.

Mässig. (*G.*) Moderate.

Meno. (*I.*) Less.

Minuet. A stately dance in triple time.

Moderato. (*I.*) Moderately.

Morendo. (*I.*) Dying away; slower and softer.

Non. (*I.*) Not.

Obbligato. (*I.*) An added, essential part.

Oboe. A double-reed, wood-wind instrument of high soprano pitch.

Ohne. (*G.*) Without. *Ohne pedale*, without pedals.

Opus. (*L.*) A work. *Op. 51*, composer's 51st work.

Overture. An instrumental introduction.

Parlando. (*I.*) In speaking style.

Partitur. (*G.*) A full score.

Passionato. (*I.*) In impassioned style.

Perdendo, perdendosi. (*I.*) Losing time and force.

See *Incalzando*.

Pesante. (*I.*) Heavily; with weight, impressively.

Piacevole. (*I.*) Playfully.

Piacere (*a.*) (*I.*) At the performer's pleasure.

Piano. (*I.*) Softly; abbreviated *p*.

Pianissimo. (*I.*) Very softly; abbreviated *pp*.

Più. (*I.*) More. *Più forte*, louder.

Placido. (*I.*) Peacefully.

Poco. (*I.*) Little. (*e.g.* *poco rall.*, a little slower.)

Poi. (*I.*) Then. *Poi segue coda*, then follows the coda.

Pomposo. (*I.*) Pompously.

Portamento. (*I.*) Sliding from one tone to another.

Presto. (*I.*) Fast.

Quartet. A composition in four parts for performers, voices, or instruments.

Rallentando. (*I.*) Abbreviated *rall.* Gradually slower.

Recitative, Recit., Recitativo. (*I.*) Musical declamation.

Religioso. (*I.*) In a devotional manner.

Rinforzando, Rinf. (*I.*) Reinforcing the tone and emphasis.

Ritardo, Ritenuto, Rit. (*I.*) Holding back; slower.

Rubato. (*I.*) (Lit. stolen.) Not in strict time.

Scherzo. (*I.*) A playful movement.

Scherzando, Scherzoso. (*I.*) Playfully.

Segue. (*I.*) Follows.

Sehr. (*G.*) Very.

Semplice. (*I.*) Simple, unaffected.

Sempre. (*I.*) Always.

Senza. (*I.*) Without.

Sforzando, Sforzato, Sf. (*I.*) Strongly emphasized.

Slentando. (*I.*) Slackening the time.

Smorzando. (*I.*) Gradually fading away.

Solo. (*I.*) Alone.

Sostenuto. (*I.*) Sustained.

Spiritoso, Con spirito. (*I.*) In a spirited style.

Staccato. (*I.*) Detached, separated.

Subito. (*I.*) Suddenly.

Suite. (*I.*) A series of movements.

Supplicando. (*I.*) Imploringly.

Symphony. (1) Introduction to a song. (2) An orchestral work consisting of several movements.

Tacet. (*L.*) Be silent.

Tempo. (*I.*) Time or measure.

Teneramente. (*I.*) Tenderly.

Tenuto. (*I.*) Held, sustained.

Tie. See *Bind.*

Tranquillo, Tranquillamente. (*I.*) Calmly.

Tremolo, Tremolando. (*I.*) Trembling, quivering.

Troppo. (*I.*) Too much.

Tympani. (*I.*) Kettle-drums.

Veloce. (*I.*) Rapidly.

Vibrato. (*I.*) With trembling tone.

Vigorouso. (*I.*) In a vigorous manner.

Vivace, Vivo. (*I.*) Lively, quickly.

SECTION XIX

CHIEF BRITISH COLLEGES AND SCHOOLS OF
MUSIC

University Degrees in Music. At the following Universities the degrees of Doctor (D.Mus. or Mus.D. or Mus. Doc.) and Bachelor (B.Mus. or Mus. B. or Mus. Bac.) of Music can be obtained: Oxford, Cambridge, Dublin, Durham, Edinburgh, London, Manchester, Wales, National University of Ireland, McGill, Toronto, Melbourne, University of New Zealand, University of South Africa. At Dalhousie, the degree of Bachelor only is granted. Birmingham grants the degrees of B.Mus. and M.Mus. At the Universities of Cambridge and Wales the degree of M.Mus. is also granted.

The Royal Academy of Music. The Royal Academy of Music is the second of that name. In 1720 the first Royal Academy of Music was established by a number of nobility and gentry for the performance of operas composed and conducted by Handel at the King's Theatre in the Haymarket. Subscriptions to the amount of £50,000, including £1,000 from the King, were collected for the purpose; and the King allowed the title "Royal" to be used. Many operas by Handel and others were performed with regularity for about eight years, until disputes between the performers led to the breaking up of this Academy in 1728. The present Academy was founded in 1822 through the exertions of the eleventh Earl of Westmorland, and commenced its public work in the next year under the patronage of George IV, who contributed a hundred guineas to its funds. William IV, Queen Victoria and Edward VII were also patrons of the Academy, which is now under the patronage of their present Majesties.

The objects of the Academy, as set forth in the Charter granted by George IV in 1830, are "to

promote the cultivation of the science of music and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

The governing body of the Academy consists of a President, Vice-Presidents, a body of Directors, and a Committee of Management. The school was first established to be supported by subscriptions and donations, under a Principal and four Professors. Accommodation was provided for twenty boys and twenty girls from 10 to 15 years of age, all of whom were lodged and boarded at the school.

Dr. Crotch was the first Principal from 1822 to 1832, and was assisted by about thirty professors. Among his successors were: Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie. The Academy provides no accommodation for resident students, but keeps a list of approved persons who are prepared to receive students as boarders.

THE SCHOOL. The School was opened at No. 4 Tenterden Street, Hanover Square, London, W., in March, 1823; and fees charged for boarders amounted to thirty-eight guineas each per annum; but for some years it suffered from financial difficulties. In 1830 the Academy obtained a Charter and the use of the title "Royal," and from that time it began to prosper. In 1834, William IV directed that the proceeds (£2,250) of the Musical Festival at Westminster Abbey should be handed over to the Academy, and four King's Scholarships were founded with this money. Mr. Gladstone, in 1865 and 1866, granted the Academy £500 from the National Exchequer; but, as the grant was not obtained in 1867, the Committee decided to resign the Charter and dissolve the Academy. The Charter was returned, and in 1868 the Government grant was revived and the outlook improved.

Enlargements, including a Concert Room, were made in 1876; and from that time the Academy has prospered, with the support of Government grants, subscriptions, donations, and fees.

The work of the Academy was carried on in Tenterden Street until July, 1911, when, although six houses had been absorbed for enlargements, no more space was available. A conveniently-situated site was secured near York Gate, in Marylebone Road, in 1910, and the Academy was transferred to it in time to commence work in September, 1911.

The present curriculum includes all the ordinary branches of theoretical and practical music, as well as choir training, orchestral playing, military music, diction and elocution, drama, deportment, fencing and physical drill, dancing, stage dancing, Italian, French, and German. Students must make one of the subjects of the curriculum their principal study, and, in addition, must take up a second study and attend classes in elements of music, harmony, sight-singing, and (if a vocalist) diction. Every student may practise with the orchestra. All students are taught with a view to their becoming teachers, and the most advanced students are appointed sub-professors and give instruction in the Academy under the professors.

Ordinary students are admitted if they are found to have had suitable preliminary training and possess sufficient natural ability. Students are not admitted for less than three terms, and a three years' course is required to reach the highest awards of the Academy.

Fortnightly concerts are held during term time, and the students also take part in public concerts given every term in various concert halls in the Metropolis.

The Academy has a library of about 350 scores of modern works, founded in 1903 in memory of Angelina Goetz by her children; a music library open to the use of students for borrowing; and a library of old church music and modern operas of the French school. It also possesses a number of valuable instruments, including a violin by Stradivarius.

REWARDS AND DISTINCTIONS. There are fifty-seven scholarships and exhibitions at the Academy—some open, some limited to Academy students.

There are also thirty-eight memorial and other prizes, most of which are competed for annually by students.

The Academic Year runs from September to July and includes three terms of about twelve weeks each. Every student who has attended throughout the Academic Year is required to undergo an examination in the Midsummer Term in each subject of study taken up, and medals and prizes are awarded. Students who have attended more than three terms may be specially examined by the Principal and, if the examination is satisfactory, a certificate is given of their qualifications. Students who show special merit are elected Associates, with the privilege of using the letters A.R.A.M. after their names. Students who distinguish themselves after leaving the Academy may be elected Fellows (F.R.A.M.).

An examination, open* to musical composers, conductors, performers, and teachers, is held twice a year; entrance fee, five guineas. The subjects are: harmony, counter-point, and composition; singing; pianoforte; organ; violin; other instruments; band-mastership; theatrical conductorship. In some of these subjects special exercises are required for candidates who propose to become teachers, and a high standard of merit is demanded. On the results of it the distinction of Licentiate'ship (L.R.A.M.) is awarded.

A special training course for teachers is provided at the Academy, consisting of a course of lecture-lessons by the Professors on—

1. The teaching of children.
 2. The fundamentals of teaching pianoforte technique and interpretation.
 3. The teaching of ear-training and sight-singing.
 4. The teaching of voice culture and class-singing for children.
 5. The teaching of harmony.
 6. The teaching of phrasing and musical analysis.
 7. Lectures on the principles of the art of teaching.
- The course also includes one individual lesson weekly on pianoforte-playing. An examination

is held twice a year, and candidates reaching the required standard are recommended for the Associateship (A.R.A.M.).

The Royal College of Music (*Prince Consort Road, South Kensington, S.W.7*) was incorporated by Royal Charter in 1883, and is under the patronage of H.M. the King and H.R.H. the Prince of Wales. Its objects are, to quote from its charter—

First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College who on examination may prove themselves worthy of such distinctions and evidences of attainment ;

Second, the formation and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom ;

Third, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions.

The subjects of study cover the whole range of musical teaching, together with the teaching of Elocution, Diction, and Dramatic Art. The college is well supplied with scholarships and valuable prizes. Its examinations and the certificates and diplomas which it grants are recognized throughout the musical world as tests and awards of the highest quality. It should be noted that the R.C.M. is one of the two constituent members of the Associated Board of the Royal Academy of Music and the Royal College of Music for testing the music teaching throughout the kingdom. The letters A.R.C.M. (Associate of the Royal College of Music) attached to a student's name are a hall-mark of proficiency. The R.C.M. enjoyed for many years the directorship of the late Sir Hubert Parry, under whom it was brought to a state of eminence which his successor, Sir Hugh P. Allen, may be trusted to maintain.

The Associated Board of the Royal Academy of Music and the Royal College of Music of London was established in 1889 in accordance with an agreement between the two institutions to act as their examining body for the purpose of conducting Local Examinations in Music. The Board was established under the patronage of the King, and the work is carried on by representatives of the two governing bodies and the teaching staffs of the two Institutions.

The examinations of the Associated Board are of three classes—

1. School Examinations for individual certificates in four divisions: Primary, Elementary, Lower, and Higher. Students who have been taught privately may enter for these examinations. A general School Examination is held for a report on the general teaching of a school, and there is also a Class Singing Examination.

2. Local Centre Examinations for individual certificates in two grades: Intermediate and Advanced.

3. Examinations for the Licentiateship of the Associated Board are held in Australasia, Canada, Malta, Gibraltar, Ceylon, and Jamaica; and candidates may enter as teachers or as solo performers of concert standard.

SCHOOL EXAMINATIONS. These are held three times a year, and any teacher or school may enter a candidate, or a parent or guardian may do so. The examinations are held at centres determined by the entries, and the practical part is arranged in circuits by the Board's examiners. The certificates are either *Pass* or *Pass with Distinction*. The subjects are as follows: Grammar of Music, Divisions I-II, Division III, Primary Practical, Elementary Practical, Harmony, Practical Subjects.

GENERAL SCHOOL EXAMINATIONS are held on application from schools, and the Examiner reports on any work submitted to him.

CLASS SINGING is examined, the examination lasting half an hour. Marks are awarded according to a fixed scale to indicate the proficiency of the classes under eleven separate heads.

LOCAL CENTRE EXAMINATIONS include (1) Theory: Rudiments of Music, Harmony, and Counterpoint. (2) Practical Subjects: Pianoforte, Organ, Violin, Viola, Violoncello, Double Bass, Harp, Wind Instruments, Singing. These are held in March and November. All candidates in Practical Subjects must also present themselves for Rudiments of Music, and separate certificates are given for each part of the examination. Exhibitions, medals, and prizes are offered annually for competition, as well as special prizes at certain centres.

TEACHERS' CERTIFICATES are awarded to successful candidates in Pianoforte, Organ, Violin, Singing and Theory. Candidates must pass the Advanced Harmony Local Centre Examination, the Advanced Practical Local Centre Examination, and the Final Teaching Examination. The Final Teachers' Examination includes Practical Tests; a written examination and a viva-voce examination in each division. Certificates for solo performers are awarded to successful candidates in Pianoforte, Organ, Violin, and Singing. Candidates must pass the Rudiments of Music Local Centre Examination, and the Final Examination for Performers.

Licentiates are entitled to use the letters L.A.B. after their names.

INSTRUMENTAL AND VOCAL ENSEMBLES. The Board offers examinations in Instrumental and Vocal Ensembles including string quartets, pianoforte trios, pianoforte and violin sonatas, pianoforte and violoncello sonatas; quartets and trios for female voices, one, or not more than two voices to each part, and for mixed single voices (S.A.T.B.), duets for two solo voices, with or without pianoforte accompaniments.

Lists of Pieces and full particulars are obtainable from the Secretary.

ELOCUTION. Examinations in Elocution are held at selected centres throughout the country. Particulars of conditions and requirements for examination may be had on application to the Secretary, Associated Board, 14 and 15 Bedford Square, London, W.C.1.

Trinity College of Music, London (*Mandeville Place, W.*), has been in existence for just half a century. It claims justly to have done pioneer work in being the first to establish a new School of Music in London where modern systems of teaching should be adopted. Its next move was to make the teaching more effective by instituting a system of examinations throughout the country. A large number of candidates examined every year and the total is 50,000. Like the other higher musical colleges, Trinity College embraces in its scope the whole range of musical teaching, and turns out a very considerable number of first-rate practitioners. It is, in addition, the means of creating and training a vast army of listeners to good music, which is a very great service to the community. It confers upon examination, the professional diplomas Associate (A.T.C.L.) and Licentiate (L.T.C.L.), and the honorary distinction of Fellowship (F.T.C.L.). It devotes about £1,500 a year to scholarships. Scholarships tenable at the College, local exhibitions tenable at local centres, and national prizes open to candidates wherever local examinations are held. It has the distinction of having founded in the University of London the King Edward Professorship of Music, and it is now included in the schools of the University of London.

The Guildhall School of Music (*John Carpenter Street, Victoria Embankment, E.C.4*) was established by the Corporation of London in 1882. This school, now presided over by Mr. Landy Ronald, provides, through its large staff of professors and teachers, a thorough training in all classes of music and allied subjects. The students of the G.S.M. and the public generally are admitted to its examination for diplomas (L.G.S.M. and A.G.S.M.), the Local Centres Examinations, and the Local Schools Examinations. It awards medals at all Local Schools and Local Centres Examinations.

The Incorporated London Academy of Music (*22, Princes Street, Cavendish Square, W.*) was founded as far back as 1861, but was incorporated in its present form in 1915. As regards the

teaching of music, the Academy professes to be the pioneer of new methods and ideas. The idea of its promoters is that, art being the expression of the personality of the artist, the pupil's natural tendencies must be given full scope for their development. They call their method of education in music the Rhythmic Method, rhythm being the basis on which the musical structure is built. The new method, they say, differs from the old method, in that the one deals with what is internal, the other with what is external. The chief exponent of the method is Dr. Yorke Trotter, and of the excellent results which it has produced there are evidences in abundance. The Academy holds examinations in all musical subjects and in elocution twice in the year, in London and in the provinces, and exacts a high degree of proficiency as a condition of the giving of its awards.

The Royal Manchester College of Music (*Ducie Street, Oxford Road, Manchester*) provides for the interests of musical education in the north of England, and the central position of Manchester, added to the fact that that city had so long possessed a great permanent orchestra, made it the fitting home for the college when it was opened in 1893. Its first Principal was that great musician, Sir Charles Hallé. It is now presided over by Dr. Adolph Brodsky. It has always been associated in the past with Owens College, and is now working with the Victoria University, providing practical instruction for the degrees in music. Its studies include all musical subjects, together with elocution, poetry and literature, Italian, French, and German. It offers a few scholarships, gold medals, and other prizes to its successful students. The holders of diplomas are entitled to the distinction, Associate of Royal Manchester College of Music (A.R.M.C.M.).

The Royal College of Organists (*Kensington Gore, London, S.W.7*). Founded in 1864, its objects were defined as follows: (1) To provide a central organization in London for the profession of organist; (2) to provide a system of

examination and certificates for the better definition and protection of the profession; and to secure competent organists for the service of the Church; (3) to provide opportunities of intercourse among members of the profession, and for the discussion of professional topics; (4) to encourage the composition and study of sacred music.

The management is in the hands of a council.

The College does not undertake any teaching of students, but it holds examinations for the diplomas of Associate (A.R.C.O.) and Fellow (F.R.C.O.). The examinations are held twice a year, in January and in July; and all candidates must be members of the College. A candidate for membership must be proposed by two members of the College, one of whom knows the candidate personally, and must be elected by the council. The membership subscription is one guinea a year. Candidates must become Associates before they are allowed to take the examination for Fellowship.

The Royal College of Organists keeps an Organists' Register and publishes an Annual Calendar containing lists of Members, Associates, and Fellows. It also publishes volumes of lectures.

The Tonic Sol-fa College (*26 Bloomsbury Square, London, W.C.1*). The Tonic Sol-fa College was incorporated in 1875, to expand the work of the Tonic Sol-fa School, and with the object of assisting those who wished to go on to higher studies in music. The College defines the term "Tonic Sol-fa" as "the method of teaching musical subjects which is set forth in the publications of John Curwen, and such developments of the same method as may, after the death of Mr. Curwen, be adopted by special resolution at an extraordinary meeting of members." The object of the College is carried out by the training of teachers of the Tonic Sol-fa method, by the extension of musical knowledge among the people by the Tonic Sol-fa method, and by the holding of examinations and the awarding of certificates, diplomas, and scholarships.

Membership of the College is obtained by passing the examination for membership under the "alternative scheme," or the candidate must hold the three following certificates: (i) intermediate, (ii) elementary theory, and (iii) intermediate theory, or *one* of the following: School teacher's music certificate, matriculation certificate, advanced certificate, Associateship, Licentiateship, Fellowship. The membership fee is £1 for all except holders of diplomas.

An Associate of the College (A.T.S.C.) has passed the Associateship examination under the alternative scheme, or holds the matriculation and matriculation theory certificates. The fee is £2, of which any previously paid membership fee is reckoned as part payment.

A Licentiate of the College (L.T.S.C.) is one who has passed the Licentiateship examination under the alternative scheme, or who holds the advanced and the advanced theory certificates. The fee is £3 with a reduction of any previously paid fee for membership or associateship.

A Fellow of the College (F.T.S.C.) is a Licentiate who has passed the Fellowship examination under the alternative scheme, or who holds certificates in counterpoint, 2nd stage; music composition, 4th stage; and orchestration, *or* solo-singing, *or* pianoforte playing, *or* organ playing. The fee is £5, reduced by previous payment of membership or diploma fees.

A Licentiate who holds a degree of Bachelor or Doctor of Music of a British university is admitted to the Fellowship without examination.

The London School of Dalcroze Eurhythmics (23 Store Street, London, W.C.1). The School was founded in 1913 to introduce in Great Britain and its colonies the special methods of teaching music evolved by Monsieur Emile Jaques-Dalcroze of Geneva. It provides classes for adults and children in rhythmic movement, plastic expression, improvisation, and solfège. Fees for each subject range from £1 1s. 0d. to £2 12s. 6d. a term. The school is prepared to send out visiting teachers.

There is also a course of complete training in Dalcroze Eurhythmics preparatory to the Teaching Certificate. The fee for an entrance examination is 3 guineas, and for the Certificate Examination 5 guineas; for the whole course £25 a term. The normal preparation for the Certificate requires three years' study. Fully trained musicians can usually qualify with two years' study.

Birmingham and Midland Institute School of Music (*Paradise Street and Ratcliff Place, Birmingham*). Founded 1887. President: Senatore G. Marconi, LL.D. Director: Professor Granville Bantock, M.A. Visitor: Sir Edward Elgar, O.M., D.Mus., LL.D. The Session, which extends over a period of nine months, is divided into three terms. Individual and collective tuition classes are held in all branches of music, the fees ranging from 5s. 0d. to £10 10s. for the Session. Students' rehearsals are held during each term. The chamber music class and students' orchestra meet weekly. Public concerts are given each term, and opera performances from time to time, in the theatre of the Institute. Examinations are conducted at the close of the Session by an Examining Board, consisting of a Visiting Examiner and members of the staff. A limited number of Free Studentships are awarded to students of the school.

The Metropolitan Academy of Music (72-74 *High Street, Marylebone, London, W.1.; Earlham Hall, Forest Gate, London, E.7*). Director: Frank Bonner, A.R.A.M. Director of Studies: Russell Bonner, A.R.A.M., A.R.C.M. Founded in 1885 with the object of securing co-operation amongst teachers, and with it the facilities for a thorough training and the wider culture that hitherto had been obtainable only by those able to journey to Town. Individual lessons are given in all branches of music until 10.30 p.m., fees for ten lessons ranging from £1 5s. 0d. to £6 6s. 0d. Orchestras, choirs, and classes are arranged. Concerts and recitals occupy a prominent place in the Academy's curriculum. Students are prepared for all the recognized public musical examinations, and

examinations are held by this Academy in July and December of each year.

There are branches at Forest Gate, Leytonstone, Clapton, Ilford, Seven Kings, Romford, Westcliff, and Southend; and studios at Hornchurch, Upminster, Leigh, and Thorpe Bay.

The M.A.M. is affiliated with the Training School for Music Teachers.

The Training School for Music Teachers (72-74 *High Street, Marylebone, London, W.1*). Directors: Frank Bonner, A.R.A.M., and A. J. Hadrill, F.R.C.O., L.R.A.M. The school was started in 1919 as a result of a conference of certain musical educationists who considered that the basis of all music teaching should be the training of the ear. It exists solely for the training in the art of music teaching. Students have the option of attending weekly evening lectures, monthly week-end courses, or holiday courses. The certificate issued to full-course students who satisfy the Board as to their proficiency will be accepted by the Teachers' Registration Council as satisfying their conditions in respect of training in teaching. The fee for the full course of four subjects is seven guineas a term.

Blackheath Conservatoire of Music (*Lee Road, Blackheath, London, S.E.*). Principal: George Mackern, F.R.A.M. Founded in 1881, this school offers individual instruction in all branches of music, in certain modern languages, elocution, and physical exercises. Lessons are given daily from 9 a.m. to 8 p.m., and fees for twelve lessons of 30 minutes each range from £1 17s. 6d. to £6. There is also a training course for music teachers occupying three terms. Each student attending 75 per cent of the lectures and satisfying the lecturers as regards proficiency is granted a Certificate accepted by the Teachers' Registration Council. The fees for the full course are from eight to nine guineas a term.

The Tobias Matthay Pianoforte School (Central Address: 96 *Wimpole Street, London, W.1*). Founded in 1905. The School is open to teachers and artists, to professional students, amateurs, and to children,

for instruction under the special methods of teaching formulated by the founder. Fees for twelve half-hour lessons range from four guineas upwards. Lecture lessons are given on the art of teaching. There is also a one-year training course for teachers which is approved as fulfilling the requirements of the Teachers' Registration Council. Full-course fees range from nine to twelve guineas a term. The School has branches in Bristol, Bournemouth, Edinburgh, Liverpool, Manchester, Woking, and an affiliated institution in Johannesburg, S.A.

The Royal Military School of Music (*Kneller Hall, Twickenham, London*). Established 1857 by H.R.H. The Duke of Cambridge, late Commander-in-Chief. Commandant: Colonel J. A. C. Somerville, C.M.G., C.B.E.; Adjutant: Lieut.-Colonel G. Wilson, D.S.O.; Director of Music: Lieut. Hector E. Adkins, B.Mus.; Sgt.-Major: S. L. Richardson. The object of the Institution is to provide efficient bandmasters for the Army, and to train as instrumentalists bandsmen and boys selected from their regiments. The students, usually forty-five in number, sent to be trained for bandmasters, are selected from amongst the most promising of the regimental band non-commissioned officers, who are already skilled performers on one or more of the instruments used in a military band, and have passed an entrance examination in Harmony, Counterpoint, Instrumentation, etc. The pupils, about 140 in number, are all young soldiers who have been recommended by their respective commanding officers to be trained as instrumentalists. These rejoin their several corps on completion of their instruction, which occupies from twelve to eighteen months, and in exceptional cases two years, and includes a course of Elementary Harmony. The instrumental teaching staff numbers fifteen professional musicians.

REGISTRATION AND MUSIC TEACHERS.—The Teachers' Registration Council, established by Act of Parliament in 1907 and constituted by a Privy Council Order in 1912, is expressly forbidden to divide the Official Register into separate lists.

Therefore all qualified teachers of whatever subject have their names placed in alphabetical order on the same list when they are registered. All registered teachers, however, receive an official copy of their own Register Entry, and thus it is evident at a glance that a music teacher has been registered by reason of attainments and experience in music.

In order to be admitted to registration the music-teacher should be prepared to produce evidence of a satisfactory knowledge of music, such as a degree or the diploma of a recognized institution, such as the Royal Academy of Music or the Royal College of Music, although evidence of having spent three years in the study of music under approved conditions may be accepted in lieu of any diploma. The applicant must also have taken a course of Training in Teaching, and have taught for at least three years under approved conditions. Private teachers are admitted to the Register. The Registration Fee at present is £2, which is a single and final payment. There is no annual subscription.

Enquiries should be addressed to the Secretary, Teachers' Registration Council, 47 Bedford Square, London, W.C.1.

SECTION XX

MUSICAL SOCIETIES AND ASSOCIATIONS

The Music Teachers' Association (Hon. Sec.: Arthur J. Hadrill, 24 *Westmount Road, Eltham, London, S.E.9*). Founded in 1908 to promote progressive ideas upon the teaching of music, and to encourage more definite and systematic preparation for the art of teaching. Membership is open to those already in active practice as teachers of music, to other duly qualified professional musicians in sympathy with the objects of the association, to those studying to become teachers, and to those interested in the furtherance of education. The annual subscription is 12s. 6d., or one guinea, according to benefits required. The association has local branches in the provinces.

The Incorporated Society of Musicians (19 *Berners Street, London, W.1*). Founded in 1892. The chief objects are to admit to membership duly qualified professional musicians, and to obtain for members, as such, formal and definite professional standing; to examine candidates for membership, who are not otherwise qualified; to promote the culture of music, research into the history of music, and the study of acoustics, and to encourage musical composition by the performance of the works of members at meetings held by the Society; to provide against the exigencies of age, sickness, misfortune, or death; to help poor students of exceptional talent. There is an entrance fee and an annual subscription of one guinea for an ordinary member, and 10s. 6d. for a member not resident in the United Kingdom.

The British Music Society (3 *Berners Street, W.1*). Founded in 1918 and incorporated in 1919. Formed to promote the organization and development of music in Britain, it seeks particularly to spread abroad a knowledge of contemporary British music and thus enable it to take its place in the art

of the world. This it hopes to do by creating branches in the cities of Britain and other countries to organize local talent, by holding public meetings, by bringing pressure to bear on school managers, local education committees, and on the Board of Education to introduce or improve the teaching of music in public, elementary, secondary, and continuation schools, etc. Membership is open to all interested in the development of music and desirous of advancing music in Britain. The full fee is one guinea a year; junior members pay half a guinea and members of school branches 5s. a year. The society issues monthly *Bulletins*, an *Annual*, and Catalogue of British music.

The Musical Association (Secretary: J. Percy Baker, Mus.Bac., Dunelm, F.R.A.M., 12 *Longley Road, Tooting Graveney, London, S.W.17*). Founded in 1874 "for the Investigation and Discussion of Subjects connected with the Art, Science, and History of Music," and incorporated in 1904. Meetings are held at Messrs. Novello's, 160 Wardour Street, London, W., monthly from November to April. The *Proceedings* of the association, giving papers and discussions, are printed and sent to members at the close of each session. Membership is open to practical and theoretical musicians (professional or amateur). The annual subscription is £1 1s., and ten guineas is the subscription for a life membership.

The Society of Women Musicians (Offices: 74 *Grosvenor Street, London, S.W.1*). Inaugurated in 1911. Its objects are to provide a centre where women musicians can meet to discuss and criticize musical matters; to give members the benefit of co-operation; to bring composers and executants into touch with each other; and to promote other such objects as may be deemed desirable by the council for the advancement and extension of the Society's interests generally. Membership is open to women composers and executants, the annual subscription, being £1 1s. 0d. for professional women, and for non-professional, £1 11s. 6d. Men musicians are eligible as associates and fellows,

the subscriptions being 5s. and 10s. 6d. respectively. Meetings are held every Saturday of each month. Lectures, debates, and public concerts are given from time to time. The Society has a library of music and books. The Cobbett Free Library of British Chamber Music is in the Society's care, and may be used by members.

The Society of Authors, Playwrights, and Composers (Offices: 1 *Central Buildings, Tothill Street, Westminster, London, S.W.*). Founded by Sir Walter Besant and incorporated under a Board of Trade Licence, 1884. Its chief objects are to represent, further, aid, and assist the objects, and to protect the rights and interests in their works, of authors of every kind of literary, dramatic, artistic, scientific, technical, educational, and musical works and publications, and the rights and interests in the same of the assigns and representatives of such author. The subscription is 30s. annually, and £20 constitutes a life membership fee. Those who have not published a book, or other literary, musical, or artistic composition, or who have not produced a play can join only as Associates. Among the various publications of the society is *The Author*, published four times annually, and devoted especially to the protection and maintenance of literary, dramatic, film, and musical property.

The League of Arts (*The Guildhouse, Eccleston Square, London, S.W.1*). The league was founded on Armistice Day, 1918, and inaugurated shortly afterwards, with the following statement of objects: "To give adequate expression to our national joys, sorrows, and aspirations; to bring art and public life into contact; to preserve national and civic tradition; to bring every individual, as far as possible, into the creative life of the community; to assert that spiritual glory is the chief test of a nation's greatness; to forge bonds of unity through a common purpose and endeavours; and to symbolize that unity in public celebrations; to develop a religious sense of nationality and citizenship."

The league provides musical and dramatic

performances, concerts, exhibitions of pictures, and of arts and crafts, and can provide lecturers on music, painting, architecture, and the history and meaning of art, at reasonable fees. It is in a position to give advice and help to those seeking to spread good art in their own neighbourhood. Songs and cançons, both old and new, are published with the object of providing poetry and music which are both popular and good. Members subscribe according to their ability, the minimum subscription being 5s. per annum.

Folk Song Society (Central Office : 19 *Berners Street, London, W.*). Founded in 1898 for the purpose of collecting and publishing Folk Songs, Ballads, and Tunes. The society publishes in its journal such contributions of Traditional Songs as may be chosen by a committee of musical experts, and may from time to time hold meetings at which these songs are introduced and form the subjects of performance, lecture, and discussion. An annual subscription of 10s. 6d. entitles a member to receive all publications for the current year, and to attend all meetings, etc., organized by the Society.

The English Folk Dance Society. Offices : 7 *Sicilian House, Sicilian Avenue, Southampton Row, London, W.C.1.* Founded in 1911 to disseminate and popularize the folk dances and music of England and, at the same time, by providing a directing agency, to retain and uphold the standard created by tradition. It trains teachers of Folk Dancing, holds examinations and grants certificates for proficiency ; supplies teachers and provides lectures and displays to schools, colleges, and other institutions, and holds classes in Folk Dancing and Singing for the instruction of members and others. Publications include a journal, magazine, and other literature dealing with Folk Dancing and kindred subjects. Members pay a subscription of a guinea a year, and associates 7s. 6d. a year.

The Plainsong and Mediaeval Music Society Office : 44 *Russell Square, London, W.C.1.* Founded in 1888 to promote the study of Plainsong and its use as congregational music. It

publishes books, pamphlets, and folios of or concerning Plainsong and Mediaeval Music. The subscription for a life member is £10, and for members is £1 a year, entitling them to all publications gratis. Clergymen and Organists are eligible for election as Associates at an annual subscription of 2s. 6d., which entitles them to receive the annual publications at a reduced price.

The Church Music Society (Hon. Sec.: Lady Mary Trefusis, *Trefusis, Falmouth*). Inaugurated in 1906. The chief object is to facilitate the selection and performance of the music, of all styles, most suitable for different occasions of Divine worship, and for choirs of varying powers. It supplies information and advice as to details of selection or performance, and encourages by lectures, papers, etc., an interest in ecclesiastical music. A General Meeting is held annually. Life members pay a donation of not less than £5, members a subscription of 5s. a year. Associateship is open to organists, choirmasters, incumbents, and others who are responsibly connected with the practice of Church Music. Associates pay 1s. a year for the postage of the annual report and notices. The committee issues lists of services, anthems, etc., and reprints, in a cheap form, compositions written for Church service, which are expensive or difficult of access. One copy of each reprint or other document is supplied free to members.

The Handel Society (Hon. Sec.: P. S. L. Webb, C.B., C.B.E., 12 *Lancaster Gate Terrace, London, W.2*). Founded in 1882. The society consists of a chorus, an orchestra, and non-performing members. It exists for the practice and performance of high-class music of all schools and periods, and has revived many of Handel's lesser known works. The annual subscription for performing members is £2 2s. 0d., for non-performing members, 30s.

The Purcell Society (Sec.: W. Barclay Squire, *British Museum, London, W.C.*). Founded in 1876 "for the purpose of doing justice to the memory of Henry Purcell; firstly, by the publication of his works, most of which were then only in manuscript;

and, secondly, by meeting for the study and performance of his various compositions. Over thirty volumes of his works have been published or are in preparation. The editing is in all cases done gratuitously, and the volumes are issued with a pianoforte accompaniment in addition to the vocal and instrumental score. The publishers are Messrs. Novello & Co., 1 Berners Street, W.

Incorporated Staff-Sight-Singing College (60 Berners Street, London, W.). Founded by Sir John Stainer in 1896 and incorporated in 1897. Its chief object is to promote whatever may tend to the maintenance and development of sight-singing from the staff notation on a tonic basis.

The Tonic Sol-fa Association (Sec.: T. H. Warner, L.T.S.C., 82 Ashgrove Road, Goodmayes, Essex). Inaugurated in 1853. The objects are to assist in the formation and continuance of Tonic Sol-fa classes and choirs; to arrange for united performances, for meetings for discussion, and in other ways approved by the committee to assist in the promotion of the Tonic Sol-fa method. Members are either active members, holding at least the Intermediate Certificate of the Tonic Sol-fa College, or Ordinary Members interested and in sympathy with the work of the association. All pay an annual subscription of not less than 2s. 6d.

Union of Directors of Music in Secondary Schools (Secretary: Rev. Dr. Rowton, Fullerby Rectory, Horncastle, Lincs). Founded in 1903. The union is one of eight musical bodies represented on the Teachers' Registration Council. Its chief object is the advancement of music in schools for boys, and the discussion of matters connected therewith. Members consist of those responsible for the direction of music in secondary schools for boys; those who are, or have been, on the music teaching staff of a secondary school for boys; and those who may be elected as honorary members at the annual general meeting. The annual subscription is 3s. 6d., and two guineas purchases a life-membership.

The Girls' School Music Union (Secretary, Kensington High School, St. Alban's Road, Kensington

Court, Kensington, London, W.8). This was founded in 1904 to further the progress of music in secondary schools for girls throughout the British Empire, and to discuss matters connected therewith, to stimulate teachers by providing opportunities of social intercourse with professionals and to encourage new ideas and the consideration of methods.

All teachers of music in secondary schools for girls and all interested in the teaching of music are eligible as members. A general meeting is held annually, followed by a conference at which papers on subjects connected with music in secondary schools for girls are read.

SECTION XXI

MUSICAL PERIODICALS

"Choir and Musical Journal, The." Office : 25-35 City Road, London, E.C.1. Published 25th of each month, price 4d. net.

Devoted to the interests of Church Music and Hymnology, and offering historical articles, organ news and notes. An anthem is included in each number and illustrations of notable organs form an important feature.

"London Musical Courier." Editorial Offices : 39 Goldhurst Terrace, London, N.W.6. Published monthly, price 6d.

A journal for professional and amateur musicians.

"Monthly Musical Record." Published by Augener, Ltd., 18 Great Marlborough Street, London, W.1. Issued on the 1st of each month, price 3d.

A record of current musical events, including articles on and reviews of new publications, particularly considered from an educational standpoint.

"Musical Mirror." Published by W. Caxton & Co., Ltd., 22 High Street, New Oxford Street, W.C.2. Issued on the 1st of each month, price 4d.

Contains articles and notes on musical subjects, reviews of new publications, extracts of music, and lists of new music and records.

"Musical News and Herald." Published by the Musical News Syndicate, Ltd., 24 Berners Street, W.1. Edited by Edwin Evans. Issued weekly, price 3d.

Contains articles on musical progress at home and abroad, musical news and reports, and devotes special attention to the use of music in education.

"Musical Opinion." 13 Chichester Rents, Chancery Lane, London, W.C. Published on the 1st of the month, price 6d.

A journal of interest to all musicians, professional

and amateur, with a special section for organists and choirmasters.

"Musical Progress." Publishers: Hawkes & Son, Denman Street, Piccadilly Circus, London, W.1. Issued at the beginning of each month, price 4d.

A paper of interest to all bandsmen—military, brass band, and orchestra—containing the latest news in the musical world and announcements of new musical publications.

"Musical Standard, The." Editorial Offices: 83 Charing Cross Road, London, W.C. Published fortnightly, price 2d.

Gives articles and news on musical subjects and, once a month, portraits of eminent musicians.

"Musical Times (and Singing-Class Circular)." Published by Novello & Co., Ltd., 160 Wardour Street, London, W.1. Edited by Harvey Grace. Issued on the 1st of each month, price 6d.

Contains articles on the history and composition of music, lives of composers, London and provincial musical news and comments, gramophone notes, song and anthem extracts.

"Music and Letters." Published by G. W. Holt, 22 Essex Street, London, W.C.2. Issued quarterly on 15th December, March, June, and September, price 5s. Edited by A. H. Fox Strangways.

Devoted mainly to considered articles on any musical question which is of permanent interest.

"Music and Youth." Published by Evans Brothers, Ltd., Montague House, Russell Square, London, W.C.1. Edited by E. M. G. Reed. Issued monthly, price 6d.

Contains historical and instructive articles of interest to young music students, lives of great musicians, musical extracts, and competitions for readers.

"'Music' Art and Trade Journal." Editorial Offices: 158 Fleet Street, E.C.4. Printed and published by Loxley Bros., Gough House, Gough Square, Fleet Street, E.C.4. A monthly journal, price 4d.

Containing informative articles, current news, reviews of new music books, etc., gramophone notes and news and trade items.

"Music Student." Published by Evans Brothers, Ltd., Montague House, Russell Square, London, W.C.1. Edited by Percy A. Scholes. Issued monthly, price 1s.

Deals with subjects of interest to music students and gives lists of music and advice on any branch of music.

"Organ, The." 13 Chichester Rents, Chancery Lane, London, W.C. Published quarterly, in July, October, January, and April, price 2s.

A high-class review containing articles of interest to organ-builders, organists and the organ lover.

"Sackbut, The." Published by the Musical News Syndicate, Ltd., 24 Berners Street, W.1. Edited by Ursula Greville. Issued monthly, price 1s.

A magazine for the musician, artist and litterateur; devoting special attention to all modern movements in music and art.

"School Music Review." Published by Novello & Co., Ltd., 160 Wardour Street, London, W.1. Edited by W. McNaught. Issued on the 1st of each month, price 3d.

Contains articles on school music, unison and part songs, and other items of general interest.

"Strad, The." Published by Messrs. Horace Marshall & Son, 125 Fleet Street, E.C.2. Appears on the 1st of the month, price 4d.

A journal for professional and amateur performers on all stringed instruments played with a bow: containing accounts and descriptions of players, events and instruments.

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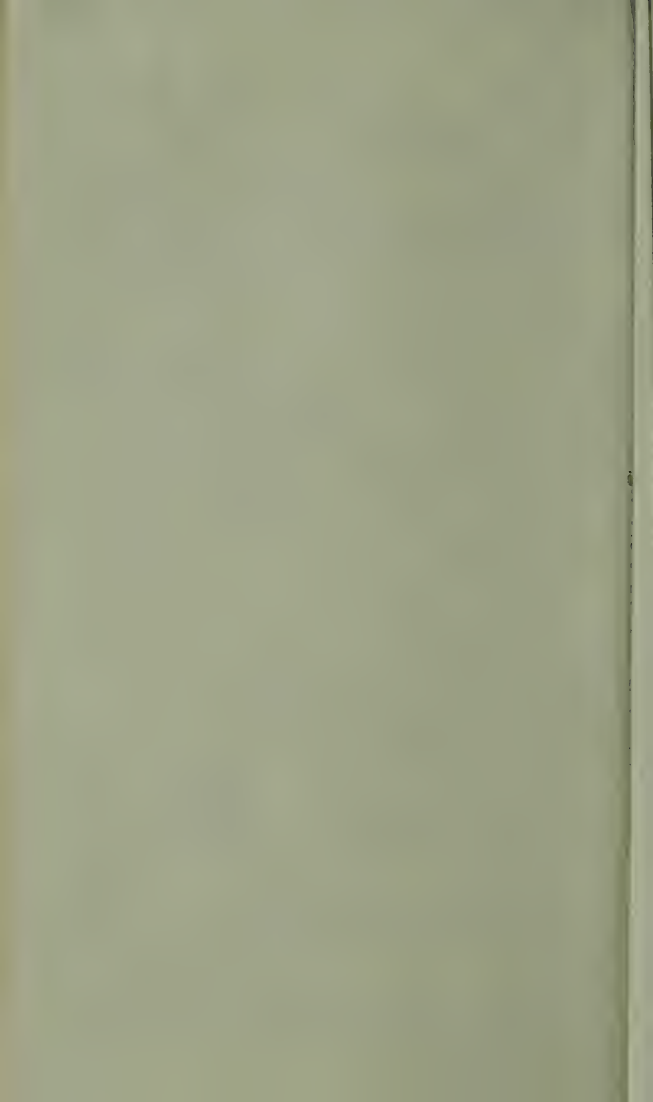
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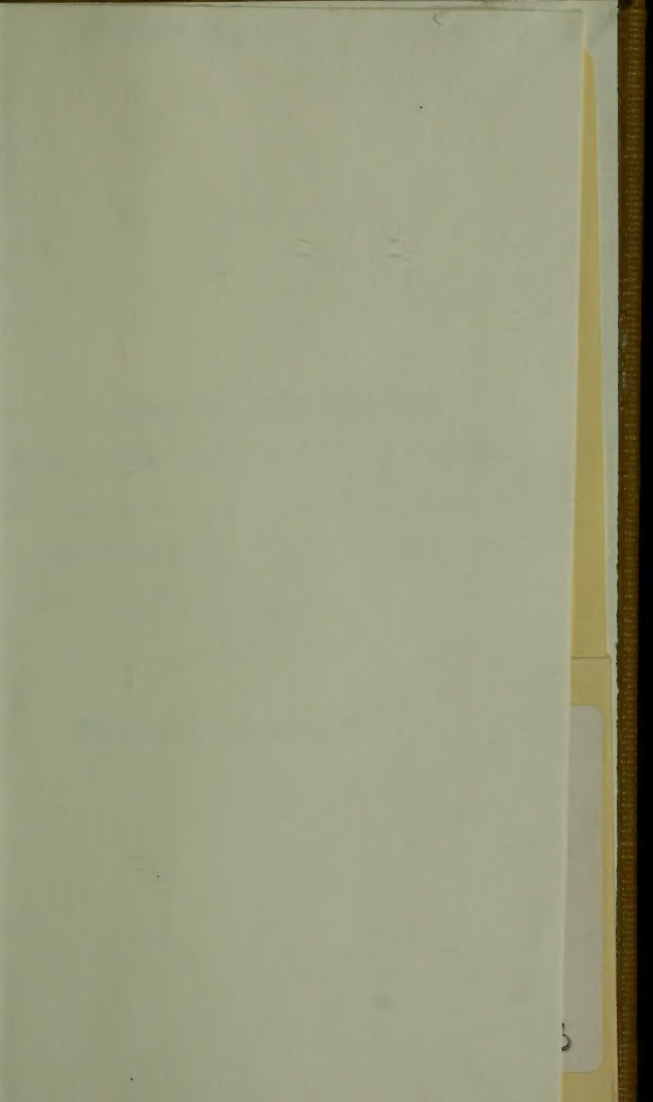
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